

THE WESTERN COLLEGE, BRIGHTON, is commended to the attention of Parents who desire for their Sons a Superior Education, by its healthy situation, and by its thoroughly developed methods of instruction, which combine the advantages of the public schools with greater personal care. Special attention is paid to the French and German Languages.—Prospectus of terms, &c., on application to the Principal, Dr. W. FOSTER KENTLEY, F.C.P.

"WITHERDEN" SCHOOL, Caterham Valley, Surrey. A limited number of Pupils received. The SUMMER TERM COMMENCES 5th May. Principal, Mr. C. H. LARK, B.A. London.

MISS MARY LEECH'S MORNING SCHOOL for YOUNG LADIES RE-OPENED WEDNESDAY, April 30th, at 14, Radnor-place, Hyde Park, W.

The Misses A. & R. LEECH'S SCHOOL (late Belgrave Cottage) for LITTLE BOYS RE-OPENED WEDNESDAY, April 30th, at 45, Kensington Gardens-square, Hyde Park, W.

PRIVATE TUITION (High Class), close to CRYSTAL PALACE.—Oxleywood Double Honours, Camb. F.R.S. P.P.S. F.R.G.S. Prepares about SIX PUPILS for Universities, Army, Law, &c. Foreign Professors attend. Chemical Laboratory. Fifty Guineas per term.—Classics, Arundel House, West Hill, Sydenham.

SCHOLARSHIP EXAMINATION. MARSHALL'S CHARITY, SOUTHWARK.

NOTICE IS HEREBY GIVEN, that an EXAMINATION will be held, at No. 9, King-street, Southwark, on THURSDAY, the 5th, and FRIDAY, the 6th, of June next, at 11 o'clock in the forenoon, with a view to the selection of an Exhibitor for a Scholarship of 50l. per annum, for a period of Four Years, in either of the Universities of Oxford or Cambridge, pursuant to the Trusts of the Will of John Marshall, late of the Borough of Southwark, in the County of Surrey, Gentleman, deceased, and the provisions of "Marshall's Charity Act, 1835." And Notice is hereby given, that the following are the parties eligible for such Exhibition, and in the following order of priority, that is to say:—

1. Children who are natives of the Old Borough of Southwark, or of the Parish of St. Andrew's Church, or of the Liberty of the Clink, and who shall be attending the Grammar School of St. Saviour, in the Borough of Southwark.
2. All natives of the said Old Borough, Parish, or Liberty, educated at the Free Grammar School of St. Olave and St. John, in the said Borough of Southwark.
3. Natives of the said Borough, Parish, or Liberty, who were educated, not being less than sixteen or more than nineteen years of age at the time of the competition.
4. Scholars attending the said Grammar School of St. Saviour, where-ever born.
5. Scholars attending the said Grammar School of St. Olave and St. John, where-ever born.

No scholar of the two first-mentioned Classes will be considered eligible to compete at the ensuing Examination, unless at the time of such competition he shall have entered upon the sixth half year of his attendance at the Grammar School of St. Saviour, Southwark, or at the Free Grammar School of St. Olave and St. John, Southwark, as the case may be.

Every person desirous of becoming a Candidate for the above Scholarship will be required, one week at least before the said day of JUNE next, to leave a card, or card by post, to the Office of the Trustees of the above Charity, at No. 9, King-street, Southwark, a notice in writing addressed to the Clerk of the said Charity, stating his name and age, and of what Borough, Parish, or Place he is a native, and the place of his education; and every Candidate so notified will be considered eligible to compete at the ensuing Examination.

Dated this 2nd day of April, 1879.
FERDINAND GRUT,
Clerk to the Trustees of the Charity of John Marshall, deceased,
9, King-street, Southwark.

ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.

The SUMMER SESSION began on THURSDAY, May 1st. The Hospital contains 710 Beds (inclusive of 30 in the Convalescent Hospital). The Matriculation and Preliminary Scientific Classes resumed work at the same date. Students can reside within the Hospital walls either to College examination.—For particulars apply to the Bursar of the College, St. Bartholomew's Hospital, E.C.
A Handbook forwarded on application.

THE LONDON SCHOOL OF HOMOEOPATHY, 55, Great Ormond-street, W.C.

The SUMMER SESSION will commence on MONDAY, May 5th, at 5 P.M. Courses of Materia Medica and Therapeutics by Richard Hughes, L.R.C.P., on Mondays and Thursdays, at 5 P.M.; on Principles and Practice of Medicine, by D. Dyce Brown, M.D., on Tuesdays and Fridays, at 5 P.M. Clinical Instruction in the Dispensary, Hospital and Out-Patient Department, by Drs. Hughes, Dyce Brown, Buckley Cooper, P. Wood, and Tucker.—For cards of admission, apply to the Hon. Sec., 4, Granville-place, Portman-square, W.
FRED. MAYCOCK, Secretary.

BATH ELGERSBURG HYDROPATHIC ESTABLISHMENT.

Situate in the THURINGIA FOREST, in a Romantic Situation in the Mountain Range of Thuringia.
Director, Dr. MARC.

TO AUTHORS, CLERGYMEN, AND OTHERS.

NEWMAN & CO., Publishers, 45, Hart-street, Oxford street, undertake the PUBLICATION of Travels, Biographies, Works of education, Books for Children, Tales for the Young, Poetry, &c., on most equitable terms. All MSS. not approved returned within a reasonable period.

In the press, and will shortly be issued in Library form, price 1s., "GRETCHEN," a Play, by W. S. GILBERT, Author of "Pygmalion and Gaiety," "Sweetheart," "The Bells," &c.

NEWSPAPER PROPRIETORS and PUBLISHERS may depend upon being well treated at the STEAM-PRINTING WORKS, 2, Dorset-buildings, Salisbury-square, Fleet-street, London, E.C. This Business was selected for the Printing of Newspapers, and it has been extended and enlarged for the execution of Newspaper and General Printing of every description.
EDWIN PHILLIPS, Manager.

MAGAZINE and NEWSPAPER PRINTING.

—WYMAN & SONS, Printers of the Builder, Brief, and other high-class Papers, call attention to the facilities presented by their Extra-luxurious and Economical Production of every Magazine, Periodical Literature in the best style. WYMAN & SONS will be happy to forward Estimates, and to place their large and varied experience at the command of those desiring in Newspaper or Periodicals.—WYMAN & SONS, 74, 75, and 81, Great Queen-street, London, W.C.

MAGAZINE PRINTING.—To Proprietors of Monthly or Weekly Journals and Publications.—T. PETTIT & CO. can undertake one or more of the above on very reasonable terms. Estimates and Specimens of Type on application.—The GUYENNE CO., 22, 23, and 25, Fisk-street, and 30, Old Compton-street, Soho, London, W.

PRINTING.—JOHN BALE & SONS, Printers of the Dental Review, the Englishwoman's Review, and other Periodicals, are prepared to undertake the PRINTING of Magazines, Pamphlets, Bookwork, &c., in the most reasonable terms. Estimates sent free.—STEAM PRINTING OFFICES, 55-58, Great Titchfield-street, Oxford-street, W.

THE ATHEAUM

PERMANENT PHOTOGRAPHIC BOOK ILLUSTRATIONS.

The AUTOTYPE COMPANY are producers of Book Illustrations by the Autotype and Sawyer's Colotype Processes. Employed by the Trustees of the British Museum, Palaeographical, Numismatical, Royal Geographical, and other Learned Societies.

Fac-similes of Models and Greek and Latin MSS. Paintings, Drawings, and Sketches, Views and Portraits from Nature, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

For Terms and Specimens apply to the Manager.

The AUTOTYPE FINE-ART GALLERY displays a noble Collection of Copies of the Old Masters, and numerous fine Examples of the art of Engraving, Etching, and Lithography, by the most distinguished Artists of the present day, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.

In Bankruptcy.—Unreserved Sale of the entire Stock, Store, and Steel Plates, of the Publications of the old and new Firm of Messrs. W. R. M'PHUN & SON, by order of the Trustees (Messrs. Miller & Ferguson, Accountants, 71, Queen-street, Glasgow).

MESSRS. HODGSON will SELL by AUCTION at their Rooms, 115, Chancery-lane, W.C. on TUESDAY, May 27, at 1 o'clock, the valuable STEREO-TYPE PLATES of the PUBLICATIONS of Messrs. M'PHUN & SON, of Glasgow; including the National Comprehensive Bible, roy. 4to.—Family Bible, interpreting, Pocket, Fawcett, and other Editions of the Scriptures; Dictionary of the Bible, 2 vols. 8vo.—Campbell's Family Atlas, showing the Footstep of Christ, &c.—Bunyan's Works, 4to.—Miller's Gallery of Nature, 2 vols.—Pheasant's Shakespeare, 2 vols.—Poems and Prose Works, 2 vols.—Copper's Poems and Letters, 2 vols.—D'Aubigne's Reformation—Gibson's Scottish Protestants, 2 vols.—Howie's Scots Verities, 8vo and Last Words of Dittie—White's Lands—Chalmers's Sermons, &c., 2 vols.—Mason's Philosophy of Sleep, &c., 2 vols.—Popular Law and other Scientific Manuals.—M'Leod and Dewar's Gaelic Dictionary, 8vo.—Family Reference Atlas, roy. folio—together with the Remaining Printed Stock of the above Works, Copper and Steel Plates, &c. Samples may be seen, and Catalogues had of the Auctioneers (Messrs. Miller & Ferguson, 71, Queen-street, Glasgow).

A large Collection of Ancient and Modern Engravings, Drawings, Paintings, &c.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION at their House, 47, Leicester-square, W.C. on MONDAY, May 5, at 1 o'clock, a large COLLECTION of ANCIENT and MODERN ENGRAVINGS, both Framed and in the Portfolio; including Topographical and General Illustrations—a large number of Engravings of the most distinguished Artists, including the works of the late Mr. De Neuville, Madox-Brown, Catterson, &c.—also Choice Water-Colours Drawings by Eminent Artists—a few Valuable Paintings by Old and Modern Masters—Chromolithographs, Photographs, &c.—Gravestones and Copper Plates, &c.

Catalogues on receipt of two stamps.

Messrs. PUTTICK & SIMPSON will SELL by AUCTION at their House, 47, Leicester-square, W.C. on WEDNESDAY, May 7, at 1 o'clock, an ASSEMBLAGE of MISCELLANEOUS PROPERTY, including Decorative China, Caricatures, Jewellery, Scientific Instruments, Opera Glasses, Plated Items, Jewellery, a Two-Manual Chamber Organ in Walnutwood and Grand Case, Musical Boxes, &c.

Catalogues on receipt of two stamps.

Messrs. PUTTICK & SIMPSON will SELL by AUCTION at their House, 47, Leicester-square, W.C. on FRIDAY, May 9, at 1 o'clock, a valuable COLLECTION of OLD CHINA, ENGRAVINGS, CABINETS, and DECORATIVE ARTS, &c. Property of a Gentleman, removed from his residence at Richmond Green, comprising fine examples in Services, Vases, Teapots, Plates, Dishes, Bottles, Jars, Jugs, &c., of Bristol, Chelsea, Derby, Coalbrook, Derby, Dresden, Herculani, Oriental, Nottingham, Sèvres, St. Louis, Wedgwood, Worcester, and other Ware—Old Carved Oak Cabinets, Settle and Table combined, dated 1618, &c.—Carved Elizabethan Chairs—Mahogany Library Table with revolving top—Polished Oak Bedstead, &c.—Edmund Abbott with plate glass, back—a beautifully made polished Oak Oak Oak Oak Cabinet, fitted with 36 drawers, &c.—also a few lots of scarce Engravings—Publications of the Society of Antiquaries—Mermaid Plate and other subjects, and various subjects by and after Original, Bute, Merland, Coaway, Hamilton, Cruikshank, Dighton, &c.

Catalogues on receipt of two stamps.

Messrs. PUTTICK & SIMPSON will SELL by AUCTION at their House, 47, Leicester-square, W.C. on FRIDAY, May 9, at 1 o'clock, a valuable COLLECTION of PICTURES in Oil and Water Colours, chiefly Cabinet size, of the late Dr. HOLMES, of Mansfield, Plymouth, together with a few MODERN PHOTOGRAPHY, &c. Property of a Gentleman, removed from his residence at Richmond Green, comprising fine examples in Services, Vases, Teapots, Plates, Dishes, Bottles, Jars, Jugs, &c., of Bristol, Chelsea, Derby, Coalbrook, Derby, Dresden, Herculani, Oriental, Nottingham, Sèvres, St. Louis, Wedgwood, Worcester, and other Ware—Old Carved Oak Cabinets, Settle and Table combined, dated 1618, &c.—Carved Elizabethan Chairs—Mahogany Library Table with revolving top—Polished Oak Bedstead, &c.—Edmund Abbott with plate glass, back—a beautifully made polished Oak Oak Oak Cabinet, fitted with 36 drawers, &c.—also a few lots of scarce Engravings—Publications of the Society of Antiquaries—Mermaid Plate and other subjects, and various subjects by and after Original, Bute, Merland, Coaway, Hamilton, Cruikshank, Dighton, &c.

Catalogues on receipt of two stamps.

Messrs. PUTTICK & SIMPSON will SELL by AUCTION at their House, 47, Leicester-square, W.C. on FRIDAY, May 9, at 1 o'clock, a valuable COLLECTION of PICTURES in Oil and Water Colours, chiefly Cabinet size, of the late Dr. HOLMES, of Mansfield, Plymouth, together with a few MODERN PHOTOGRAPHY, &c. Property of a Gentleman, removed from his residence at Richmond Green, comprising fine examples in Services, Vases, Teapots, Plates, Dishes, Bottles, Jars, Jugs, &c., of Bristol, Chelsea, Derby, Coalbrook, Derby, Dresden, Herculani, Oriental, Nottingham, Sèvres, St. Louis, Wedgwood, Worcester, and other Ware—Old Carved Oak Cabinets, Settle and Table combined, dated 1618, &c.—Carved Elizabethan Chairs—Mahogany Library Table with revolving top—Polished Oak Bedstead, &c.—Edmund Abbott with plate glass, back—a beautifully made polished Oak Oak Oak Cabinet, fitted with 36 drawers, &c.—also a few lots of scarce Engravings—Publications of the Society of Antiquaries—Mermaid Plate and other subjects, and various subjects by and after Original, Bute, Merland, Coaway, Hamilton, Cruikshank, Dighton, &c.

Catalogues on receipt of two stamps.

Messrs. PUTTICK & SIMPSON will SELL by AUCTION at their House, 47, Leicester-square, W.C. on FRIDAY, May 9, at 1 o'clock, a valuable COLLECTION of PICTURES in Oil and Water Colours, chiefly Cabinet size, of the late Dr. HOLMES, of Mansfield, Plymouth, together with a few MODERN PHOTOGRAPHY, &c. Property of a Gentleman, removed from his residence at Richmond Green, comprising fine examples in Services, Vases, Teapots, Plates, Dishes, Bottles, Jars, Jugs, &c., of Bristol, Chelsea, Derby, Coalbrook, Derby, Dresden, Herculani, Oriental, Nottingham, Sèvres, St. Louis, Wedgwood, Worcester, and other Ware—Old Carved Oak Cabinets, Settle and Table combined, dated 1618, &c.—Carved Elizabethan Chairs—Mahogany Library Table with revolving top—Polished Oak Bedstead, &c.—Edmund Abbott with plate glass, back—a beautifully made polished Oak Oak Oak Cabinet, fitted with 36 drawers, &c.—also a few lots of scarce Engravings—Publications of the Society of Antiquaries—Mermaid Plate and other subjects, and various subjects by and after Original, Bute, Merland, Coaway, Hamilton, Cruikshank, Dighton, &c.

Catalogues on receipt of two stamps.

Messrs. PUTTICK & SIMPSON will SELL by AUCTION at their House, 47, Leicester-square, W.C. on FRIDAY, May 9, at 1 o'clock, a valuable COLLECTION of PICTURES in Oil and Water Colours, chiefly Cabinet size, of the late Dr. HOLMES, of Mansfield, Plymouth, together with a few MODERN PHOTOGRAPHY, &c. Property of a Gentleman, removed from his residence at Richmond Green, comprising fine examples in Services, Vases, Teapots, Plates, Dishes, Bottles, Jars, Jugs, &c., of Bristol, Chelsea, Derby, Coalbrook, Derby, Dresden, Herculani, Oriental, Nottingham, Sèvres, St. Louis, Wedgwood, Worcester, and other Ware—Old Carved Oak Cabinets, Settle and Table combined, dated 1618, &c.—Carved Elizabethan Chairs—Mahogany Library Table with revolving top—Polished Oak Bedstead, &c.—Edmund Abbott with plate glass, back—a beautifully made polished Oak Oak Oak Cabinet, fitted with 36 drawers, &c.—also a few lots of scarce Engravings—Publications of the Society of Antiquaries—Mermaid Plate and other subjects, and various subjects by and after Original, Bute, Merland, Coaway, Hamilton, Cruikshank, Dighton, &c.

Catalogues on receipt of two stamps.

Messrs. PUTTICK & SIMPSON will SELL by AUCTION at their House, 47, Leicester-square, W.C. on FRIDAY, May 9, at 1 o'clock, a valuable COLLECTION of PICTURES in Oil and Water Colours, chiefly Cabinet size, of the late Dr. HOLMES, of Mansfield, Plymouth, together with a few MODERN PHOTOGRAPHY, &c. Property of a Gentleman, removed from his residence at Richmond Green, comprising fine examples in Services, Vases, Teapots, Plates, Dishes, Bottles, Jars, Jugs, &c., of Bristol, Chelsea, Derby, Coalbrook, Derby, Dresden, Herculani, Oriental, Nottingham, Sèvres, St. Louis, Wedgwood, Worcester, and other Ware—Old Carved Oak Cabinets, Settle and Table combined, dated 1618, &c.—Carved Elizabethan Chairs—Mahogany Library Table with revolving top—Polished Oak Bedstead, &c.—Edmund Abbott with plate glass, back—a beautifully made polished Oak Oak Oak Cabinet, fitted with 36 drawers, &c.—also a few lots of scarce Engravings—Publications of the Society of Antiquaries—Mermaid Plate and other subjects, and various subjects by and after Original, Bute, Merland, Coaway, Hamilton, Cruikshank, Dighton, &c.

Catalogues on receipt of two stamps.

Messrs. PUTTICK & SIMPSON will SELL by AUCTION at their House, 47, Leicester-square, W.C. on FRIDAY, May 9, at 1 o'clock, a valuable COLLECTION of PICTURES in Oil and Water Colours, chiefly Cabinet size, of the late Dr. HOLMES, of Mansfield, Plymouth, together with a few MODERN PHOTOGRAPHY, &c. Property of a Gentleman, removed from his residence at Richmond Green, comprising fine examples in Services, Vases, Teapots, Plates, Dishes, Bottles, Jars, Jugs, &c., of Bristol, Chelsea, Derby, Coalbrook, Derby, Dresden, Herculani, Oriental, Nottingham, Sèvres, St. Louis, Wedgwood, Worcester, and other Ware—Old Carved Oak Cabinets, Settle and Table combined, dated 1618, &c.—Carved Elizabethan Chairs—Mahogany Library Table with revolving top—Polished Oak Bedstead, &c.—Edmund Abbott with plate glass, back—a beautifully made polished Oak Oak Oak Cabinet, fitted with 36 drawers, &c.—also a few lots of scarce Engravings—Publications of the Society of Antiquaries—Mermaid Plate and other subjects, and various subjects by and after Original, Bute, Merland, Coaway, Hamilton, Cruikshank, Dighton, &c.

Catalogues on receipt of two stamps.

Messrs. PUTTICK & SIMPSON will SELL by AUCTION at their House, 47, Leicester-square, W.C. on FRIDAY, May 9, at 1 o'clock, a valuable COLLECTION of PICTURES in Oil and Water Colours, chiefly Cabinet size, of the late Dr. HOLMES, of Mansfield, Plymouth, together with a few MODERN PHOTOGRAPHY, &c. Property of a Gentleman, removed from his residence at Richmond Green, comprising fine examples in Services, Vases, Teapots, Plates, Dishes, Bottles, Jars, Jugs, &c., of Bristol, Chelsea, Derby, Coalbrook, Derby, Dresden, Herculani, Oriental, Nottingham, Sèvres, St. Louis, Wedgwood, Worcester, and other Ware—Old Carved Oak Cabinets, Settle and Table combined, dated 1618, &c.—Carved Elizabethan Chairs—Mahogany Library Table with revolving top—Polished Oak Bedstead, &c.—Edmund Abbott with plate glass, back—a beautifully made polished Oak Oak Oak Cabinet, fitted with 36 drawers, &c.—also a few lots of scarce Engravings—Publications of the Society of Antiquaries—Mermaid Plate and other subjects, and various subjects by and after Original, Bute, Merland, Coaway, Hamilton, Cruikshank, Dighton, &c.

Catalogues on receipt of two stamps.

Messrs. PUTTICK & SIMPSON will SELL by AUCTION at their House, 47, Leicester-square, W.C. on FRIDAY, May 9, at 1 o'clock, a valuable COLLECTION of PICTURES in Oil and Water Colours, chiefly Cabinet size, of the late Dr. HOLMES, of Mansfield, Plymouth, together with a few MODERN PHOTOGRAPHY, &c. Property of a Gentleman, removed from his residence at Richmond Green, comprising fine examples in Services, Vases, Teapots, Plates, Dishes, Bottles, Jars, Jugs, &c., of Bristol, Chelsea, Derby, Coalbrook, Derby, Dresden, Herculani, Oriental, Nottingham, Sèvres, St. Louis, Wedgwood, Worcester, and other Ware—Old Carved Oak Cabinets, Settle and Table combined, dated 1618, &c.—Carved Elizabethan Chairs—Mahogany Library Table with revolving top—Polished Oak Bedstead, &c.—Edmund Abbott with plate glass, back—a beautifully made polished Oak Oak Oak Cabinet, fitted with 36 drawers, &c.—also a few lots of scarce Engravings—Publications of the Society of Antiquaries—Mermaid Plate and other subjects, and various subjects by and after Original, Bute, Merland, Coaway, Hamilton, Cruikshank, Dighton, &c.

Catalogues on receipt of two stamps.

Messrs. PUTTICK & SIMPSON will SELL by AUCTION at their House, 47, Leicester-square, W.C. on FRIDAY, May 9, at 1 o'clock, a valuable COLLECTION of PICTURES in Oil and Water Colours, chiefly Cabinet size, of the late Dr. HOLMES, of Mansfield, Plymouth, together with a few MODERN PHOTOGRAPHY, &c. Property of a Gentleman, removed from his residence at Richmond Green, comprising fine examples in Services, Vases, Teapots, Plates, Dishes, Bottles, Jars, Jugs, &c., of Bristol, Chelsea, Derby, Coalbrook, Derby, Dresden, Herculani, Oriental, Nottingham, Sèvres, St. Louis, Wedgwood, Worcester, and other Ware—Old Carved Oak Cabinets, Settle and Table combined, dated 1618, &c.—Carved Elizabethan Chairs—Mahogany Library Table with revolving top—Polished Oak Bedstead, &c.—Edmund Abbott with plate glass, back—a beautifully made polished Oak Oak Oak Cabinet, fitted with 36 drawers, &c.—also a few lots of scarce Engravings—Publications of the Society of Antiquaries—Mermaid Plate and other subjects, and various subjects by and after Original, Bute, Merland, Coaway, Hamilton, Cruikshank, Dighton, &c.

Catalogues on receipt of two stamps.

Messrs. PUTTICK & SIMPSON will SELL by AUCTION at their House, 47, Leicester-square, W.C. on FRIDAY, May 9, at 1 o'clock, a valuable COLLECTION of PICTURES in Oil and Water Colours, chiefly Cabinet size, of the late Dr. HOLMES, of Mansfield, Plymouth, together with a few MODERN PHOTOGRAPHY, &c. Property of a Gentleman, removed from his residence at Richmond Green, comprising fine examples in Services, Vases, Teapots, Plates, Dishes, Bottles, Jars, Jugs, &c., of Bristol, Chelsea, Derby, Coalbrook, Derby, Dresden, Herculani, Oriental, Nottingham, Sèvres, St. Louis, Wedgwood, Worcester, and other Ware—Old Carved Oak Cabinets, Settle and Table combined, dated 1618, &c.—Carved Elizabethan Chairs—Mahogany Library Table with revolving top—Polished Oak Bedstead, &c.—Edmund Abbott with plate glass, back—a beautifully made polished Oak Oak Oak Cabinet, fitted with 36 drawers, &c.—also a few lots of scarce Engravings—Publications of the Society of Antiquaries—Mermaid Plate and other subjects, and various subjects by and after Original, Bute, Merland, Coaway, Hamilton, Cruikshank, Dighton, &c.

Catalogues on receipt of two stamps.

Messrs. PUTTICK & SIMPSON will SELL by AUCTION at their House, 47, Leicester-square, W.C. on FRIDAY, May 9, at 1 o'clock, a valuable COLLECTION of PICTURES in Oil and Water Colours, chiefly Cabinet size, of the late Dr. HOLMES, of Mansfield, Plymouth, together with a few MODERN PHOTOGRAPHY, &c. Property of a Gentleman, removed from his residence at Richmond Green, comprising fine examples in Services, Vases, Teapots, Plates, Dishes, Bottles, Jars, Jugs, &c., of Bristol, Chelsea, Derby, Coalbrook, Derby, Dresden, Herculani, Oriental, Nottingham, Sèvres, St. Louis, Wedgwood, Worcester, and other Ware—Old Carved Oak Cabinets, Settle and Table combined, dated 1618, &c.—Carved Elizabethan Chairs—Mahogany Library Table with revolving top—Polished Oak Bedstead, &c.—Edmund Abbott with plate glass, back—a beautifully made polished Oak Oak Oak Cabinet, fitted with 36 drawers, &c.—also a few lots of scarce Engravings—Publications of the Society of Antiquaries—Mermaid Plate and other subjects, and various subjects by and after Original, Bute, Merland, Coaway, Hamilton, Cruikshank, Dighton, &c.

Catalogues on receipt of two stamps.

THE EDINBURGH REVIEW, for APRIL, No. 296, is just published.

- Contents.
- I. MEMOIRS and CHARTERS of the LENNOX.
 - II. ELECTRIC LIGHT.
 - III. RECENT EXCAVATIONS in ROME.
 - IV. BASTIAT, an APOSTLE of FREE TRADE.
 - V. EAST ANGLIAN SCULPTURE.
 - VI. The KING'S SECRET.
 - VII. GOLD and its EFFECTS on TRADE.
 - VIII. WILLIAM COBBETT.
 - IX. PESSIMISM.
 - X. SOUTH AFRICA.

London: Leysmans and Co. Edinburgh: A. & C. Black.

THE QUARTERLY REVIEW, No. 294, is published THIS DAY.

- Contents.
- I. THE SPEAKER'S COMMENTARY on the OLD TESTAMENT.
 - II. MICHAEL ANGELO and his AGE.
 - III. AGRARIAN DISTRESS and DISCONTENT in INDIA.
 - IV. PYM and SHAPESBURY, the TWO POPIST PLOTS.
 - V. EGYPT: HIEROGLYPHIC and CUNEIFORM INTERPRETATION.
 - VI. THE SECRET CORRESPONDENCE of LOUIS XV.
 - VII. EARLY ENGLISH HISTORY: PROFESSORS STUBBS and BRIGHT.
 - VIII. THE AGAMEMNON and the ODYSSEY.
 - IX. THE SOUTH AFRICAN PROBLEM.

John Murray, Albemarle-street.

BLACKWOOD'S MAGAZINE, for MAY, 1879. No. DCCCLXIII. Price 2s. 6d.

- Contents.
- REATA; or, What's in a Name. Part II.
 - SOME ASPECTS of the PRESENT FRENCH REPUBLIC.
 - JOHN CALDIGATE. Part XIV.
 - THE PATHMANS of the NORTH-WEST FRONTIER of INDIA.
 - THE LIFE of the PRINCE CONSORT.
 - THE POLICY of the BUDGET.
 - PUBLIC AFFAIRS.

W. Blackwood & Sons, Edinburgh and London.

MACMILLAN'S MAGAZINE, No. 235, for MAY. Price 1s.

- Contents.
1. SEELEY'S LIFE and TIMES of STEIN. By M. E. Grant Duff, M.P.
 2. "HAWORTH'S." By Frances Hodgson Burnett, Author of "That Lambs of Louisa." Chaps. 38-40.
 3. THE CHARITY ORGANIZATION SOCIETY.
 4. BURNS'S UNPUBLISHED COMMON-PLACE BOOK. By William Jack. No. III.
 5. SKETCHES from EASTERN SICILY. By Edward A. Freeman, D.C.L. LL.D. IV.—Inner Syracuse.
 6. THE CHANCES of ENGLISH OPERA. By Francis Hueffer.
 7. MAZZONI'S HYMN for WHITSUNDAY. By the Dean of Westminster.
 8. A DOUBTING HEART. By Miss Keary. Chaps. 21-24.
 9. JANNINA—GREEK or TURKISH? By George A. Macmillan.

Macmillan & Co. London.

THE NINETEENTH CENTURY, for MAY, 1879, price 2s. 6d.

- The NATION before PARTY. By Montague Cookson, Q.C.
- VICTOR HUGO.—I. By Frederick W. H. Myers.
- THE DEPRESSION of TRADE. By Thomas Brassey, M.P.
- THE MIDWAY INN. By James Payn.
- EAST ROUMELIA. By Viscountess Strangford.
- ROCKS AHEAD and HARBOURS of REFUGE. By W. R. Greg.
- MR. ORAVEN and her WORK. By Mrs. M. C. Bishop.
- THE PROPOSED LOANS to INDIA. By Henry Fawcett, M.P.
- RECENT SCIENCE. (Supervised by Professor Huxley.)
- PROBABILITY as the GUIDE of CONDUCT. By the Right Hon. W. E. Gladstone, M.P.

C. Kegan Paul & Co. London.

THE ART-JOURNAL, for MAY (Price 2s. 6d.), contains the following

- Line Engravings.
- I. PORTRAIT of E. M. WARD, R.A. After G. Richmond, R.A.
 - II. PAMPERED MENIALS. After J. E. Hodgson, A.R.A.
 - III. L'AMALLO. After H. Hofmann.

Literary Contents.

- Artists' Copyright.
- Christian Art in the Paris Exhibition. Part II.
- Japanese Decorative Art.
- The Land of Egypt. By E. T. Rogers and Miss Rogers. Chap. V. Illustrated.
- National Gallery.
- The Works of H. E. Willis. By J. Dafforne. Illustrated.
- Drawings by the late H. Dawson.
- Art at Home and Abroad. Obituary, Reviews, &c.
- Illustrated Catalogue, Paris International Exhibition. Part XIV.
- London: Virtue & Co. Limited, Ivy-lane; and all Booksellers.

MODERN THOUGHT: a Religious, Political, and Social Periodical.

- Contents of No. IV. MAY 1st.
- LEADERS of MODERN THOUGHT—AUGUSTE COMTE. J. C. Earle, B.A. Oxon.

- THE WORD "RELIGION." E. Belfort Cox.
- SPIRITUALISM: its Scientific Aspect. T. L. Henly.
- THE STRONGHOLD of MORALITY: a Reply. Cornubia.
- THE POLITICAL CRISIS. Alex. Wisely.
- MISTAKEN IDENTITY: the Anglo-Israel Theory Examined and Refuted. J. C. Mc Clellan.
- SONNET—THE BEAUTY of RHYTHM. J. C. Earle, B.A. Oxon.

Price 3d.

Richardson & Best, 5, Queen's Head-passage, Paternoster-row, E.C.

Editorial Offices: Moorgate Station-buildings, 23, Finsbury-pavement.

THE CORNHILL MAGAZINE, for MAY. With Illustrations by George Du Maurier and Frank Dicksee.

- Contents.
- MADMOISELLE DE MERBAC. (With an Illustration.) Chap. 10. In which Mr. Barrington loses his Temper.—I. In which Mr. Barrington Wins a Game of Billiards.—II. The Acquaintance.
- A SPEECH at ETOM. By Matthew Arnold.
- MENANDER.
- TWO IMPOSTORS of the EIGHTEENTH CENTURY.
- TRUTH of INTERCOURSE.
- ZIPS. By James Bryce.
- SUSANNA: an Introduction. (With an Illustration.) Chap. 1. Empty Houses.—II. In a Wig.—III. Coffee.—IV. "Tell me why Susanah's fair." London: Smith, Elder & Co. 15, Waterloo-place.

THE MAY NUMBER of LONDON SOCIETY,

- now ready, price One Shilling, contains—
- Fair May of Mayfair: a Chronicle of Curious-street. By W. W. Fenn, Author of 'Half-Hours of Blind Man's Holiday.'
- A Long Halt in the Neckar-valley.
- Fortunes made in Business: the Fairbanks. With Portrait of Sir A. Fairbanks.
- Mrs. Lancaster's Rival. By the Author of 'A French Heiress in her own Chateau.' Chap. 17. On the Lawn—Chap. 18. Randall's Seat.—Chap. 19. Randall and Flora.—Chap. 20. The Little Cart. Illustrated by M. E. Edwards.
- Constance.
- A Supper-Party at Pekin.
- Wild Babes: some Pictures of Juvenile Life on the Fringe of Society. With 18 Illustrations.
- Painted by Watson.
- Making an Index.
- On the Advantages of an Occasional Day in Bed.
- Are you an Author?
- Love in May, 1879.
- Club Cameos: Agitation. With 4 Illustrations by Rupert Browne.
- Two Days at St. Moritz.
- Vol. XXXIV, is now ready, elegantly bound in cloth gilt, gilt edges, price 10s. 6d. Also Cases for Binding, 2s. each.
- Sampson Low, Marston, Searle & Rivington, 188, Fleet-street, E.C.

"This magazine takes a higher aim than most others of its class, and does not miss its mark."—*British Mail*.

Now ready, at all Booksellers.

- KENSINGTON, for MAY, price 6d., Edited by Mrs. LEITH ADAMS, contains a New Story by the Editor, entitled 'Goblin John,' and told in the Two Numbers, May and June; also, continuation of Mrs. Macquoid's Serial, 'The Romance of Mistress Frances Kendrick'—a Paper on Chaucer, by F. S. Pulling—a Poem, by Mrs. Henry Lucas—Musical Doings—New Books, &c.
- NOTICE.—A New Serial, entitled 'I Will,' by R. E. Francillon, will commence in KENSINGTON, for JULY.
- THE THEATRE, for MAY, just issued, contains
- Photographic Portraits, Cabinet size, of Miss Swanborough and Mr. Conway together with Papers by Mr. Henry J. Byron, Mr. Saville Bore, Mr. Frederick Hawkins—a Story by Mr. Manville Fean—Original Articles, Criticism, Notes, Reviews, and Gossip. Price 1s.—81, Great Queen-street, W.C.

- THE MUSICAL TIMES, for MAY, contains:—
- Musical in Elementary Schools—Harmony Modes (continued)—The Great Composers—Mendelssohn—Musical Honours—Royal Italian Opera, Crystal Palace, Madame Viard-Louis's Concerts—Foreign and Country News, &c.—Postage, 6d.; Annual subscription, 4s., including postage.

- THE MUSICAL TIMES, for MAY, contains:—
- 'Song to Spring,' Part-Song, for S. A. T. B., by E. Silas. Price separately, 1d.

- NOVELLO'S COLLECTION of TRIOS, QUARTETS, &c., for Female Voices. Seventy-six Numbers of this Collection, including Compositions by Mendelssohn, Schubert, Brahms, Raff, Biller, Gounod, Abt, Smart, Hatton, Leslie, &c., are now ready. Prices from 1s. each. Vols. I., II., and III., cloth, gilt edges, price 2s. each. Lists on application.

- THE ORPHEUS (New Series). A Collection of I. Glee and Part-Songs for Male Voices. One Hundred and Eighty Numbers of this series, including Compositions by Weber, Schubert, Schumann, Gounod, Goss, Hatton, Sullivan, Piniati, Reay, Leslie, Calkin, &c., are now ready. Prices from 2s. each. Vols. I., II., III., and IV., cloth, gilt edges, price 2s. each. Lists on application.

CHARLES SALAMAN'S ANCIENT LYRICS.

- MUSICAL SETTINGS. 2s. net.

- AD CHLOEN (B. or T. in F and G), in Latin and English. Horace's 13rd Ode. Book I.

- DONEC GRATULUS (Duo S.T.), in Latin and English. Horace's 9th Ode. Book III.

- PARA TEN SKIEN—Hapa rny oxnyv (Deep is the silence), Duo S.C. Anacreon's 2nd Ode, in Greek and English. London: Novello, Ewer & Co. 1, Berners-street, W.; and 58 and 61 Queen-street, E.C.

- ALL SOULS' CHAPEL REREDOS; NEW POST-OFFICE, BREMEN.—See the BUILDER of THIS WEEK for Views (4d. or by post, 6d.)—Views of Threatened Churches—Institute Dinner (Full Report)—Conditions of Life in India—Art-Union of London Distribution (Full Report)—Exhibitions: Water Colour, Grosvenor Gallery, &c.—The Remains of a Famous Oracle—Reported Cases of Interest—Modes of Study, &c.—46, Catherine-street; and all Newsmen.

- New and Cheaper Illustrated Edition of the COMPLETE WORKS of W. M. THACKERAY.

- In 24 Monthly Volumes, 2s. 6d. each.

- Now ready, in One Volume, crown 8vo. 3s. 6d.

- With Illustrations by the Author, George Cruikshank, John Leech, and M. Fitzgerald.

THE IRISH SKETCH-BOOK—CRITICAL REVIEWS.

- London: Smith, Elder & Co. 15, Waterloo-place.

THE EVOLUTION of MORALITY; being a History of the Development of Moral Culture. By C. STAN- LAND WAKE. 2 vols. pp. xvi. 406 and xi. 475, price 21s.

- "An extensive and valuable collection of facts bearing on the important problem treated of by the author."—*Fortnightly Review*.
- "The work throughout is as interesting as it is thoughtful and well written."—*British Quarterly Review*.

- "Acute and original speculations, while the tone of the entire work is temperate and reverend, and false and opposite to 'Inquirer'."
- "A treatise embodying a vast collection of facts from which conclusions of great historical and philosophical interest are produced."—*Scotsman*.

London: Trübner & Co.

STRAHAN & CO.'S PUBLICATIONS.

Half-a-Crown Monthly.

THE CONTEMPORARY REVIEW.

Contents for MAY.

- THE SOCIAL PHILOSOPHY and RELIGION of COMTE. By Professor Edward Caird.
- LAST WORDS on MR. FROUDE. By Edward A. Freeman, D.C.L. LL.D.
- ANCIENT EGYPT. V. By R. Stuart Poole.
- ON the STUDY of NATURAL HISTORY. By Prof. St. George Mivart.
- COMMERCIAL DEPRESSION and RECIPROCITY. By Rosamy Price.
- MR. BROWNING'S 'DRAMATIC IDYLS.' By Mrs. Sutherland Orr.
- ORIGEN and the BEGINNINGS of CHRISTIAN PHILOSOPHY. By Canon Westcott, D.D.
- BRITISH AGRICULTURE. By J. E. Thorold Rogers.
- CONTEMPORARY LIFE and THOUGHT in FRANCE. By Gabriel Monod.
- POLITICAL LIFE in GERMANY. By Friedrich von Schulte.

NEW WORKS AND NEW EDITIONS.

- The AFGHAN QUESTION from 1841 to 1878. By the DUKE of ARGYLL. Crown 8vo. 5s. [Next week.]

- The SHERLOCKS. By John Saunders, Author of 'Israel Mort,' 'Abel Drake's Wife,' &c. 3 vols. post 8vo. 31s. 6d. [Ready.]

- WORK among WORKING MEN. By ELLICE HOPKINS. Small crown 8vo. 3s. 6d. [Ready.]

- The LIFE and WORDS of CHRIST. By CUNNINGHAM GEIKIE, D.D. 2 vols. large 8vo. 30s. [Fifteenth Edition now ready.]

- FAMILY PRAYERS. By C. J. Vaughan, D.D., Dean of Llandaff. Small crown 8vo. 3s. 6d. [Fifteenth Edition now ready.]

- FLOWERS of the SKY. By R. A. PROCTOR, D.A. 54 Illustrations. Small 8vo. 2s. 6d. [Ready.]

- The EASTERN QUESTION, from the TREATY of PARIS, 1856, to the TREATY of BERLIN, 1878, and to the SECOND AFGHAN WAR. By the DUKE of ARGYLL. 2 vols. post 8vo. 34s. [Ready.]

- STORIES that COME TRUE. By PRUDENTIAL. 56 Illustrations. Small 4to. cloth gilt, 6s. [Ready.]

- EXCURSIONS into PUZZLEDOM: a Book of Charades, Acrostics, Enigmas, Conundrums, &c. By the late TOM HOOD and his sister. 180 Illustrations. Large crown 8vo. cloth gilt, 5s. [Ready.]

Sixpence Monthly, richly illustrated.

THE DAY OF REST.

Contents for MAY.

- Be-Be, the Nailmaker's Daughter. XV.-XXI. By the Author of 'Xivson's Book,' &c.
- The Vesper Hour. By J. D. B.
- The Family. By C. J. Vaughan, D.D., Dean of Llandaff.
- The Old Man in the Chimney Corner. By James F. Hardy.
- A Back-Street Child. By Ellice Hopkins.
- For the Gospel's Sake: Becoming Rich by Becoming Poor. By Edward Cecil.
- Our Rosie. By Mrs. R. O'Dell.
- The Parting of Elijah and Elisha. By E. J. Hassell.
- Characters and Scenes in the Pilgrim's Progress. By Frederick Barnard.
- A Sunday on Shore. From a Ship-Doctor's Log.
- The Voice of Nature in the Book of Psalms. By Rev. Professor Blaikie.
- "The Light that Led Astray was Light from Heaven." By R. XIX. By Mrs. John Hunt.
- "They know their Appointed Time." By James D. Burns.
- Pages for the Young. By Prudential.

With Illustrations by F. Barnard, W. Small, Fred. Walker, F. A. Fraser, G. Kilburne, and others.

Sixpence Monthly, beautifully illustrated.

PEEP-SHOW.

STRAHAN'S MAGAZINE FOR THE YOUNG OF ALL AGES.

Contents for MAY.

- The Serpent-Charmer. VII., VIII. By Louis Rousselet.
- Cock Robin's Lament. With Music by J. M. Bentley, Mus. Doc.
- Miss Lamillon: a Story of School Life. IX., X. By Charles Camdens.
- Yellow-Cap: a very True Story. I., II. By Julia Hawthorne.
- The Story of St. George and the Dragon. VI. Adapted from the 'Fairy Queen.' By Mary E. Christie.
- Mr. Pettit, R.A., as an Illustrator of Child Life. By the Editor.
- With 47 Illustrations by J. Pettit, A. B. Moughton, J. Zwecker, A. Marie, W. J. Wiegand, and others.
- Lavender Lady. XXV.-XXVII. By the Author of 'Lilliput Levee.'
- Ancient Mariners. I. Francis Drake. By the Author of 'Jack Allot and Jack Ashore.'
- The Art of Seeing Things. II. By Richard Ruge.
- Where we Live. III., IV. By Matthew Browne.
- Wanted—A Castle or Live In. By Reginald L. Hawkins.
- Pages for the Very Young and the Very Old. From the Russian of Krilof. By W. H. S. Ralston.

STRAHAN & CO. LIMITED, 34, Paternoster-row.

MESSRS. MACMILLAN & CO.'S
PUBLICATIONS.

Now ready, Vol. III. 8vo. with Maps, 16s.

A HISTORY OF

THE ENGLISH PEOPLE.

By JOHN RICHARD GREEN.

PURITAN ENGLAND—THE REVOLUTION.

Vol. I. EARLY ENGLAND—FOREIGN KINGS—The CHARTER—The PARLIAMENT. 8vo. with Maps, 16s.

Vol. II. The MONARCHY—The RESTORATION. 8vo. 16s.

"It is full of thought and suggestion, and fully up to the level of present historical criticism. The materials are most cleverly put together; the facts are exceedingly well marshalled. It never allows the interest to flag for an instant; and it remains, along with Mr. Green's earlier books, by far the most graphic sketch of English history that exists."—*Academy*.

"His book, both in its aims and its accomplishments, rises far beyond any of a similar kind, and it will give the colouring to the popular view of English history for some time to come."—*Examiner*.

This day, in 2 vols. crown 8vo. price 16s.

VICTOR EMMANUEL II.

FIRST KING OF ITALY.

By G. S. GODKIN.

Just ready, in crown 8vo. price 6s. with Maps,

THE HISTORY OF ENGLAND:

Lectures on. By M. J. GUEST.

CLASSICAL WRITERS. Edited by JOHN RICHARD GREEN. Fcap. 8vo. each 1s. 6d.

Under the above title Messrs. MACMILLAN & CO. are now issuing a Series of Small Volumes upon some of the principal Writers, Classical and English, whose Works form subjects of study in our Schools. The main object of the Series is Educational, care being taken to impart information in a systematic and thorough way, while an intelligent interest in the Writers and their Works is sought to be aroused by a clear and attractive style of treatment.

Prepared in the first instance for School Use, the Books will appeal also to the class of Students who are touched by the various movements for University Extension, by Local Examinations, &c.

Now ready,

EURIPIDES. By Professor MAHAFFY.

MILTON. By the Rev. STOFFORD A. BROOKE.

Others to follow.

ENGLISH MEN OF LETTERS.
Edited by JOHN MORLEY. New Volumes.

BURNS. By Principal SHAIRP, Professor of Poetry in the University of Oxford. Crown 8vo. 2s. 6d. [This day.]

SPENSER. By the DEAN OF ST. PAUL'S. [Just ready.]

Previously published, each 2s. 6d.

DEFOE. By W. Minto.—HUME. By Professor Huxley. GOLDSMITH. By Wm. Black.—SHELLEY. By J. A. Symonds.—GIBBON. By J. G. Motison.—SCOTT. By R. H. Hutton.—JOHNSON. By Leslie Stephen.

Others to follow.

MACMILLAN'S CLASSICAL
SERIES. New Volumes.

JUVENAL. SATIRES X. and XI. Edited, with Introduction and Notes, by Professor JOHN E. B. MAYOR, M.A. Fcap. 8vo. 3s.

CATULLUS. SELECT POEMS. Edited, with Introduction and Notes, by F. P. SIMPSON, B.A. Fcap. 8vo. 4s. 6d.

AESCHYLUS. PERSÆ. Edited by A. O. PRICKARD, M.A. Fcap. 8vo. 3s. 6d. [Shortly.]

CHARLES KINGSLEY'S WORKS.
Collected Edition, in Monthly Volumes.

VOL. IV. HYPATIA. Crown 8vo. 6s. [Next week.]

The WATER of LIFE, and other Sermons. By CHARLES KINGSLEY. New Edition. Crown 8vo. 6s. [This day.]

PROVERBS, and their LESSONS.

By R. G. TRENCH, D.D., Archbishop of Dublin. Seventh Edition, Revised and Enlarged. Extra fcap. 8vo. 4s.

MACMILLAN'S SIX-SHILLING
NOVELS. New Volumes.

MACLEOD of DARE. By WILLIAM BLACK. Illustrated.

The EUROPEANS. By HENRY JAMES, Jun.

MACMILLAN & Co. London.

GEORGE BELL & SONS'
NEW PUBLICATIONS.

COVENTRY PATMORE'S POEMS.

FLORILEGIUM AMANTIS. Edited by R. GARNETT. Fcap. 8vo. boards, 5s.; Roxburghe, 6s. [Just published.]

AMELIA, TAMERTON CHURCH TOWER, &c. Post 8vo. boards, 6s.; Roxburghe binding, 7s.

The ANGEL in the HOUSE. Fifth Edition. Post 8vo. boards, 6s.; Roxburghe binding, 7s.

The VICTORIES of LOVE. Fourth Edition. Post 8vo. boards, 6s.; Roxburghe binding, 7s.

The UNKNOWN EROS. I.—XLVI. Crown 8vo. boards, 7s. 6d.; Roxburghe binding, 8s. 6d.

COMPLETE POETICAL WORKS. 4 vols. post 8vo. Roxburghe binding, 28s.

In Bohn's Library Binding or blue cloth, price 3s. 6d.

GOETHE'S FAUST.

Two Parts. The first Revised, and the second newly Translated by ANNA SWANWICK.

In Bohn's Library Binding or blue cloth, price 3s. 6d.

GOETHE'S DRAMATIC WORKS.

Comprising GÖTZ VON BERLICHINGEN, TORQUATO TASSO, EGDMONT, IPHIGENIA, CLAVIGO, WAYWARD LOVER, and FELLOW CULPRITS.

Translated by Sir WALTER SCOTT, Miss SWANWICK, and E. A. BOWRING, C.B.

In Bohn's Library Binding or brown cloth, price 3s. 6d.

LESSING'S PROSE WORKS:

A SELECTION.

Comprising LAOKOON (translated by BEASLEY), DRAMATIC NOTES, and the REPRESENTATION OF DEATH by the ANCIENTS (translated by HELEN ZIMMERN).

Edited by EDWARD BELL, M.A., Trinity College, Cambridge.

With a Frontispiece of the Laokoon Group taken from the Original. 1 vol.

In Bohn's Library Binding or green cloth, price 3s. 6d.

SHAKSPEARE'S HEROINES.

CHARACTERISTICS OF WOMEN,

MORAL, POETICAL, AND HISTORICAL.

By Mrs. JAMESON.

MATHEMATICAL TRIPOS, 1882.

THE CAMBRIDGE UNIVERSITY
CALENDAR FOR 1879.

Containing, with other Additions, the NEW REGULATIONS for the MATHEMATICAL TRIPOS.

Price 6s. 6d.

[Now ready.]

(Cambridge: DEIGHTON BELL & Co.)

STOCK EXCHANGE SECURITIES:

An Essay on the General Causes of Fluctuation in their Price.

By ROBERT GIFFEN.

Enlarged by an Appendix of Evidence given before the Royal Commission on the Stock Exchange.

Demy 8vo. 8s. 6d.

"Mr. Giffen has made use of his varied opportunities, and has given us a very valuable contribution towards the solution of problems which deserve from political economists more consideration than they have hitherto received."

Saturday Review.

York-street, Covent-garden.

JOHN F. SHAW & CO.'S
RECENT PUBLICATIONS.

LIFE and LETTERS of Rev. W. PEN-NEFATHER, B.A. Edited by Rev. R. BRAITHWAITE. Third Edition, with Portrait. Demy 8vo. 10s. 6d.

"The volume will be exceedingly useful in showing how much may be accomplished by one earnest leader in the cause of Christ."—*Irish Church Advocate*.

OUR LIFE DAY. Thoughts on John ix. 4. By Rev. A. SAPHIR, D.D. 3s. 6d.

"Thoughtful, animating, fresh, and vigorous."

Daily Review.

The SATAN of SCRIPTURE. By Rev. J. ORMISTON, M.A. New Edition, Revised. 3s. 6d.

LADY BETTY'S GOVERNESS; or, the Corbet Chronicles. By L. E. GUERNSEY. Crown 8vo. cloth, 5s.

"An unusually successful attempt to reproduce the manners of the seventeenth century."—*Saturday Review*.

MARGERY'S SON; or, Until He Find it: a Story of the Court of Scotland. By EMILY S. HOLT. Crown 8vo. 5s.

"Carefully studied and well written. The story is admirably told."—*British Quarterly Review*.

The HOME of FIESOLE: a Tale of Florence. New Edition. Cloth, 5s.

"Pretty and carefully written, and quite to be recommended as reading for young girls at that age when they thoroughly enjoy any historical tale not overweighed with useful information."—*Guardian*.

The HOUSE in the GLEN, and the BOYS WHO BUILT IT. By the Author of 'Ella's Half Sovereign.' Illustrated. 3s. 6d.

"Exactly what boys like. It looks at the world from their level, and is at the same time full of the spirit that is best for them."—*Guardian*.

VICTORIA BESS; or, the Ups and Downs of a Doll's Life. By BRENDA. With Illustrations by T. Pym. Square, cloth extra, 3s. 6d.

"A charming little book for little girls, told with just a touch of humour and abundance of gentle pathos."—*Literary World*.

PICKLES: a Funny Little Couple.

By YOTTY OSBORNE, Author of 'Two Little Turks.' With Illustrations by T. Pym. Square, cloth, 3s. 6d.

"A sparkling volume for children, the exquisite engravings being alone worth the price of the book."—*Baptist*.

PINAFORE DAYS. The Adventures of Fred and Dolly by Wood and Wave. By ISMA Y THORN. With Illustrations by T. Pym. Square, 2s. 6d.

"A book for every child's heart; should be sold by thousands."—*Christian World*.

STORIES BY L. T. MEADE, Author of 'Scamp and I.'

BEL-MARJORY: a Tale. Crown 8vo. 6s.

"A book not easily set down when once it is begun."—*Academy*.

A KNIGHT of TO-DAY. New Edition, With Illustrations. 6s.

"Shows much insight into human character, and full recognition of the noble possibilities which underlie life amid the most sordid surroundings."—*Athenæum*.

GREAT ST. BENEDICT'S: a Tale. New Edition, crown 8vo. with Illustrations by C. Patterson. 6s.

"Great St. Benedict's," from the first page to the last, reads more like truth than fiction; and very interesting it is throughout. The characters are well drawn."—*Athenæum*.

"The description of Dorothy's life is excellent."—*Spectator*.

London: JOHN F. SHAW & Co. Paternoster-row.

EDWARD STANFORD'S ANNOUNCEMENTS AND RECENT PUBLICATIONS.

NEARLY READY.

AUSTRALASIA.

(Stanford's Compendium of Geography and Travel.) Based on Heliwald's 'Die Erde und ihre Völker.' Edited and Extended by A. R. WALLACE, F.R.G.S., Author of 'The Malay Archipelago,' 'Geographical Distribution of Animals,' &c. With Ethnological Appendix by A. H. KEANE, B.A. Large post 8vo. with 50 Maps and 56 Illustrations, cloth gilt, 21s. [Next week.]

MODERN METEOROLOGY:

A Series of Six Lectures delivered under the auspices of the Meteorological Society. By Dr. MANN, F.R.C.S.; J. E. LAUGHTON, F.R.G.S.; R. STRACHAN; Rev. W. CLEMENT LEY, M.A.; G. J. SYMONS, F.R.S.; and J. E. SCOTT, M.A., F.R.S. Crown 8vo. Illustrated, cloth, 4s. 6d.

Extract from Preface.

"The Science of Meteorology, as it is studied at the present day, may well receive the designation of 'modern.' Its renovation dates from the proposal to employ telegraphy in the transmission of meteorological observations, which proposal was realized hardly more than a quarter of a century ago. The diffusion of this knowledge, however, is slow; and it appeared to the Council of the Meteorological Society that a set of Lectures explanatory of modern views, and showing how the stock of knowledge of an older date may be thereby illustrated, would, in the present condition of the science, be well timed."

FLORAL DISSECTIONS,

Illustrative of Typical Genera of the British Natural Orders. Lithographed by the Rev. GEORGE HENSLOW, M.A. F.L.S. F.G.S. For the Use of Schools and Students in Botany. Demy 4to. with Descriptive Letter-press, and 8 Plates.

STANFORD'S TWO-SHILLING SERIES OF TOURISTS' GUIDES.

Fcp. 8vo. with Maps, cloth.

DEVON, NORTH. By R. N. WORTH, F.G.S., &c.

ENGLISH LAKE DISTRICT. By H. I. JENKINSON, F.R.G.S.

NORFOLK. By WALTER RYE. With Plan of Norwich Cathedral.

SURREY. By G. PHILLIPS BEVAN, F.G.S.

The following Volumes have been already published in the Series: CORNWALL, DERBYSHIRE, SOUTH DEVON, KENT, ROUND ABOUT LONDON, SUSSEX, YORKSHIRE (North and East Riding), and YORKSHIRE (West Riding).

PRACTICAL GUIDE TO THE ENGLISH LAKE DISTRICT.

By H. I. JENKINSON, F.R.G.S., Author of Practical Guides to 'North Wales,' 'The Isle of Man,' 'The Isle of Wight,' 'Carlisle, Gilsland, the Roman Wall,' &c. Sixth Edition, fcap. 8vo. with 9 Maps and 3 Panoramic Views.

"The care which Mr. Jenkinson has expended on the work is remarkable. He has shirked no labour, and it would seem that whenever a doubt could be solved by a walk of fifty or a hundred miles, he has not hesitated to take it. The result is apparent on every page. Tourists who consider themselves perfectly familiar with the loveliest portion of England, will be surprised to find how much fresh information they will gain from this guide-book, and those who visit the English lakes for the first time will do well to follow the directions of the writer. The general arrangement of the volume is admirable; the maps are good; but perhaps the most striking feature of the book—a feature, indeed, which distinguishes it from almost all other guides—is the clear and careful manner in which the traveller is directed over mountain-paths and sheep-tracks, through lonely valleys and across desolate moors."—*Full Mall Gazette*.

STANFORD'S NEW MAP OF THE ENGLISH LAKE DISTRICT,

On the Scale of 1 inch to a mile; including Bassenthwaite Lake on the North, Newby Bridge on the South, and extending from Ravenglass on the West to Hawes Water on the East; showing the contours of equal altitude, and marking in feet the heights of all the principal hills and mountains, distinguishing the woods, &c.; and all the Roads and Paths. Size, 27 inches by 32.

STANFORD'S NEW SCHOOL MAP OF IRELAND,

Coloured in Counties, with the Boundaries of the Four Provinces also shown. It has been reduced with great care from the Maps of the Ordnance Survey, with all Towns and Villages inserted according to population, and with all the Railways accurately drawn from the Official Plans. It distinguishes the County Towns, Assize Towns, Municipal and Parliamentary Boroughs, Towns that are Counties by themselves, Episcopal Seats, &c. Scale, 5 miles to an inch; size, 50 inches by 38. Mounted on Roller, Varnished, 13s.

MAP OF AUSTRALIA.

In Nine Sheets. Constructed from the most recent Official Documents furnished by the Surveyors-General, showing the Details of Recent Explorations, and including a Supplementary MAP of TASMANIA, on the same Scale. Size, 8 feet 6 inches by 6 feet 6 inches; Scale, 26 miles to an inch.

For complete LISTS of EDWARD STANFORD'S PUBLICATIONS, see Special Catalogue, gratis on application, or by Post for One Stamp.

LONDON: EDWARD STANFORD, 55, CHARING CROSS, S.W.

RECENTLY PUBLISHED.

BOTANICAL TABLES FOR THE USE OF JUNIOR STUDENTS.

Table of Common Terms used in describing Plants, comprising those usually required in the Cambridge Local Examinations for Juniors. Also a Table of the Chief Natural Orders of British Plants, arranged according to Bentham and Oliver. By ARABELLA B. BUCKLEY, Authoress of 'Fairland of Science,' 'A Short History of Natural Science,' &c. Folded, in cloth case, 1s. 6d.

"Ingenious, logically arranged, and easy to use."—*Spectator*.
"To every one looking forward to taking up botany as an examination subject, these careful tables are almost indispensable."—*School Guardian*.

THE PHYSICAL GEOLOGY AND GEOGRAPHY OF GREAT BRITAIN.

By ANDREW C. RAMSAY, LL.D. F.R.S., Director-General of the Geological Survey of the United Kingdom. Fifth Edition, greatly Enlarged. Post 8vo. with Geological Map printed in Colour, and numerous Additions, Illustrations of Fossils, Sections, and Landscapes, price 15s.

"No better introduction to the principles of geology could possibly be recommended to the English reader. It is a work of the highest value, and one worthy to take a foremost place among popular manuals of science."—*Nature*.

THE PHYSICAL GEOLOGY AND GEOGRAPHY OF IRELAND.

By EDWARD HULL, M.A. F.R.S., Director of the Geological Survey of Ireland; Author of 'The Coal-Fields of Great Britain.' Post 8vo. with Maps and Illustrations, cloth, 7s.

Contents: Part I. Geological Formation of Ireland.—Part II. Physical Geography of Ireland. Part III. The Glaciation of Ireland.

"On all points of Irish geology, the structure of the central plain and of the mountain groups, the various in some instances unique—origin of lakes and river courses, the traces of glacial and volcanic action, Mr. Hull's volume will prove a most agreeable guide."—*Graphic*.

THE TWO VOYAGES OF THE PANDORA,

In 1755 and 1768. By Sir ALLEN YOUNG, R.N.R. F.R.G.S. F.R.A.S., &c. Commander of the Expedition. Super-royal 8vo. with 2 large Folding Maps and 9 Full-Page Illustrations, cloth, 10s. 6d.

"The volume has the charm of a romance for boys, and the value of a serious contribution to geographical research and knowledge for seamen and the world of science."—*Daily News*.

LIFE IN ASIATIC TURKEY:

A Journal of Travel in Cilicia (Padias and Trapezus), Isauria, and Parts of Lyconia and Cappadocia. By the Rev. E. J. DAVIS, M.A., English Episcopal Chaplain, Alexandria. Author of 'Anatolia; or, a Visit to some of the Ancient Ruined Cities of Caria, Phrygia, Lycia, and Pisidia.' Demy 8vo. with Map and Coloured and other Illustrations, 21s.

"Mr. Davis is an experienced and accomplished traveller. He combines the faculty of keen observation with the knowledge of Oriental life essential to a European travelling in Asiatic Turkey, and he possesses, if we may judge from this volume, the energy and courage without which travel in such a region must inevitably prove a failure."—*Full Mall Gazette*.

STEREOGRAPHICAL MAP OF THE BRITISH ISLES.

Constructed to show the Correct Relation of the Physical Features. Scale, 1½ miles to an inch; size, 80 inches by 58, mounted on Roller, Varnished, 21s.

"It looks like a model of our Islands, showing in a remarkably striking and real manner, not only the relative situations of mountains and plains, but the exact configuration and relative heights of the former, the run of the valleys, the lie of the watershed, and the courses of the rivers. All the other features of the islands are likewise shown, including the chief towns and the railways. The greatest care has evidently been taken to keep exactly true to nature, and in this respect the map is superior to anything we have before seen. Artistically and geographically the map is a masterpiece, and should be hung up in every school; it will compel children to learn geography."—*Times*.

GEOLOGICAL MAP OF THE BRITISH ISLES.

By ANDREW C. RAMSAY, LL.D. F.R.S., Director-General of the Geological Survey of the United Kingdom. This Map has been reduced from the Ordnance Survey Maps and Admiralty Charts, and conveys all the usual Topographical and Statistical Information. The Hill features have been very carefully and elaborately engraved, and upon this foundation the Geological Lines have been accurately drawn. The most recent Information that can be obtained from the Works of H.M. Geological Survey and other Authorities has been incorporated. The Colours are in accordance with the Survey Maps, of which this will prove an invaluable Epitome. Scale, 1½ miles to an inch; size, 50 inches by 58. Mounted on Roller, Varnished, 42s.

MAP OF CANADA,

Including Quebec, Ontario, New Brunswick, Nova Scotia, Prince Edward's Island, Cape Breton Island, Newfoundland, with the adjacent parts of the United States. By J. ARROWSMITH. New and Revised Edition. Scale, 35 miles to an inch; size, 40 inches by 26. 2 sheets, Coloured, 6s.; mounted in Case, 10s.; on Roller, Varnished, 15s.

GENERAL MAP OF AUSTRALIA,

With all the Recent Explorations, Tracks of the Principal Explorers, the Roads, Railways, Telegraphs, and Altitudes. Originally Drawn by, and Engraved under the immediate superintendence of, the late JOHN ARROWSMITH. Revised and Corrected to present date. Scale, 80 miles to an inch; size, 44 inches by 28. Sheets, Coloured, 6s.; mounted in Case, 10s.

CHEAP NEW EDITION

OF

MISS BRADDON'S NOVELS.

In Picture Covers, Uniform in Size, price 2s. each; Cloth Gilt, 2s. 6d. each.

Messrs. JOHN & ROBERT MAXWELL beg to announce as in active preparation an entirely new, greatly improved, uniform and Cheap Edition of Miss Braddon's Popular Novels, all of which will be in print, and will be supplied in quantities, however large at short notice on and after May 29. The regularly increasing demand for Miss Braddon's Novels all over the World, and the universal appreciation of their merits everywhere, are facts within the knowledge of every Bookseller, and of every Exporter of Books, in the Kingdom. Special inducements will continue to be afforded to Firms in the Book Trade who send out Travellers, and to all large Buyers of Books, whether for Home use or for Exportation.

ON MAY 29. EACH BOOK TO BE EASILY OBTAINED ANYWHERE.

- | | | |
|-----------------------------|------------------------------|-----------------------------|
| 1. LADY AUDLEY'S SECRET. | 12. CAPTAIN of the VULTURE. | 23. MILLY DARRELL. |
| 2. HENRY DUNBAR. | 13. BIRDS of PREY. | 24. STRANGERS and PILGRIMS. |
| 3. ELEANOR'S VICTORY. | 14. CHARLOTTE'S INHERITANCE. | 25. LUCIUS DAVOREN. |
| 4. AURORA FLOYD. | 15. RUPERT GODWIN. | 26. TAKEN at the FLOOD. |
| 5. JOHN MARCHMONT'S LEGACY. | 16. RUN to EARTH. | 27. LOST for LOVE. |
| 6. The DOCTOR'S WIFE. | 17. DEAD SEA FRUIT. | 28. A STRANGE WORLD. |
| 7. ONLY a CLOD. | 18. RALPH the BAILIFF. | 29. HOSTAGES to FORTUNE. |
| 8. Sir JASPAR'S TENANT. | 19. FENTON'S QUEST. | 30. DEAD MEN'S SHOES. |
| 9. TRAIL of the SERPENT. | 20. LOVELS of ARDEN. | 31. JOSHUA HAGGARD. |
| 10. LADY'S MILE. | 21. ROBERT AINSLEIGH. | 32. WEAVERS and WEFT. |
| 11. LADY LISLE. | 22. The BITTER END. | 33. An OPEN VERDICT. |

Miss Braddon's other Novels will follow in due succession.

"No one can be dull who has a Novel by Miss Braddon in hand. The most tiresome journey is beguiled and the most wearisome illness is brightened by any one of her books."

MISS BRADDON'S NEW NOVEL.

NOW READY, AT ALL LIBRARIES, IN 3 VOLS.

V I X E N.

By the AUTHOR of 'LADY AUDLEY'S SECRET,' &c.

"In her new novel, 'Vixen,' Miss Braddon has given another proof, not only of the inexhaustibility, but of the infinite variety, of her powers. Here is a book which, though full of strong human interest, of rapid movement, and exciting incident, is not, in the conventional sense of the word, sensational. Miss Braddon shows here, as she has shown so often before, that she has the great gift of dealing with the subjects and events of every-day life in a dramatic manner, and that she can write an intensely interesting story without having recourse to abnormal character and portentous occurrences."—*World*, April 11th, 1879.

"A book in which one seems to scent the purity and freshness of English landscape, and to enjoy the pure and unruffled delights of country life, a novel that pleasantly intermingles the healthy love of sport that is our traditional vanity, and the woodland scenery of the New Forest that is our pride, should be welcomed with acclamation in these days of feverish and passionate literature. Such a book is 'Vixen,' by the author of 'Lady Audley's Secret.'... The heroine is at once a delightful companion, and one of the most natural and fascinating characters the authoress has ever drawn. Her picture ought to be painted by George Leslie or Story; and her life, her sorrows, and her trials may be instantly recommended to the young and old of her own sex. From the first chapter to the last we are escorted away from the fever and the follies of town to the calm and delightful country side, where are enacted many life comedies, beautiful in their abnegation and pathetic in their truth. Each character in this book appears to have been drawn from the life, and by the exercise of consummate skill they seem to grow and expand under our eyes as we follow their interesting careers. 'Vixen' will be read with admiration and delight by all who love horses, dogs, flowers, sports, and charming companions."—*Daily Telegraph*, April 14, 1879.

MISS MARY CECIL HAY'S NOVELS.

Price 2s. Ornamental Cover; 2s. 6d. cloth gilt.

NORA'S LOVE TEST.

"'Nora' is good."—*Athenæum*. "This book has, what is very rare in novels, a distinct interest, a story."—*Academy*. "Bright, fresh, and sparkling.... It is full of interest."—*Examiner*.

Price 2s.; cloth gilt, 2s. 6d.

PUT TO THE TEST. Edited by M. E. BRADDON.

ONLY A WOMAN. Ditto.

ON HER MAJESTY'S SECRET SERVICE.

MR. W. S. HAYWARD'S NOVELS.

Price 2s. each; cloth gilt, 2s. 6d.

- | | |
|-----------------------------|-------------------------------|
| 1. LOVE AGAINST THE WORLD. | 6. MAUD LUTON. |
| 2. HUNTED TO DEATH. | 7. THE THREE RED MEN. |
| 3. PERILS OF A PRETTY GIRL. | 8. JOHN HAZEL'S VENGEANCE. |
| 4. ETHEL GREY. | [Shortly.] |
| 5. CAROLINE. | 9. LOST LUCY. [In the press.] |

Illustrated, price 2s. 6d. paper boards; cloth gilt, 3s. 6d.

TWICE ROUND THE CLOCK. By G. A. SALA.

AUTHOR'S COPYRIGHT CHEAP EDITION.

In Uniform Volumes, Picture Covers, price 6d. each. In Railway Volumes, Ornamental Boards, price 2s. each. Always in print.

A I M A R D ' S I N D I A N T A L E S .

First Series, 2s. complete.

1. TRAPPERS of ARKANSAS. 6d.
2. BORDER RIFLES. 6d.
3. FREEBOOTERS. 6d.
4. WHITE SCALPER. 6d.

Second Series, 2s. complete.

5. GUIDE of the DESERT. 6d.
6. INSURGENT CHIEF. 6d.
7. FLYING HORSEMAN. 6d.
8. LAST of the AUCAS. 6d.

Third Series, 2s. complete.

9. MISSOURI OUTLAWS. 6d.
10. PRAIRIE FLOWER. 6d.
11. INDIAN SCOUT. 6d.
12. STRONGHAND. 6d.

Also ready, uniform with the above, price 6d. each, every Book complete in itself,

- | | | |
|--------------------------|--------------------------------|------------------------|
| 13. The BEE HUNTERS. 6d. | 15. QUEEN of the SAVANNAH. 6d. | 17. SMUGGLER HERO. 6d. |
| 14. STONEHEART. 6d. | 16. BUCCANEER CHIEF. 6d. | 18. REBEL CHIEF. 6d. |
- Also ready, uniform with the above, price 6d. each, every Book complete in itself,
- | | | |
|-----------------------------|----------------------------------|-----------------------|
| 19. The ADVENTURERS. 6d. | 22. PIRATES of the PRAIRIES. 6d. | 25. GOLD-SEEKERS. 6d. |
| 20. PEARL of the ANDES. 6d. | 23. TRAPPER'S DAUGHTER. 6d. | 26. INDIAN CHIEF. 6d. |
| 21. TRAIL-HUNTER. 6d. | 24. TIGER-SLAYER. 6d. | 27. RED TRACK. 6d. |

On May 29.

The Whole carefully Revised and Edited by PERCY B. ST. JOHN.

London: J. & R. MAXWELL, Milton House, 4, Shoe-lane, Fleet-street; and at all Booksellers' and Railway Bookstalls.

RICHARD BENTLEY & SON'S LIST.

MR. GLADSTONE'S ADDRESS ON DEAN HOOK.

Delivered at Hawarden. In 8vo. price 1s.

THE SOUVENIRS OF MADAME LE BRUN.

In 2 vols. crown 8vo. price 21s.

MORNING POST.

"This book is one of the most interesting works of the season, quite as amusing as any novel, and of course far more instructive and useful, since it deals with the lives and fortunes of the most able and illustrious people of the eighteenth century, and also of the first half century."

GRAPHIC.

"Souvenirs delightful in their geniality, and full of interesting anecdote and incident."

PALL MALL GAZETTE.

"An amusing book, which contains a great deal that is new and strange, and many anecdotes which are always entertaining."

BENTLEY'S EMPIRE LIBRARY. A VICTIM OF THE FALCK LAWS.

The Adventures of a Prier told by the Victim.
Crown 8vo. cloth, 2s. 6d.

BENTLEY'S EMPIRE LIBRARY. A ROGUE'S LIFE.

By WILKIE COLLINS.
Crown 8vo. cloth, 2s. 6d.

BENTLEY'S EMPIRE LIBRARY. A VAGABOND HEROINE.

By Mrs. ANNIE EDWARDES.
Crown 8vo. cloth.

THE THIRD EDITION OF DEAN HOOK'S LIFE AND LETTERS.

By his Son-in-Law, the Rev. W. R. W. STEPHENS, Author of
'The Life of Chrysostom,' 'Memorials of Chichester Cathedral.'

In 2 vols. demy 8vo. with Portraits, 30s.

THIRD EDITION OF FANNY KEMBLE'S RECORDS OF A GIRLHOOD.

3 vols. crown 8vo. 31s. 6d.

JOHN RUSSELL OF TORDOWN.

The LIFE of the Rev. JOHN RUSSELL,
described by the GRAPHIC as "one of the most
delightful sporting biographies we have ever read,"

Is now ready, with several Illustrations, in 8vo. 16s.

RICHARD BENTLEY & SON, New Burlington-street,
Publishers in Ordinary to Her Majesty the Queen.

HURST & BLACKETT'S NEW WORKS.

LONDONIANA. By Edward Wal-

FORD, M.A. Author of 'The County Families,' &c. 2 vols. 21s.
"A highly interesting and entertaining book. It bristles with anec-
dotes and amusing sketches. The historian, the antiquarian, and the
lover of romance will combine in pronouncing 'Londoniana' one of
the most readable books of the day."—*Court Journal*.

ROUND the WORLD in SIX MONTHS. By Lieut.-Colonel E. S. BRIDGES, Grenadier Guards.

1 vol. 8vo. 15s.

THE YOUTH OF QUEEN ELIZA- BETH. Edited from the French of L. WIESENER. By CHAR- LOTTE M. YONGE, Author of 'The Hair of Redclyffe,' &c.

3 vols. crown 8vo. 21s.

"M. Wiesener is to be complimented on the completeness, accuracy,
and research shown in this most interesting work. It is well worth
translating. Miss Yonge appears to have successfully accomplished
the task which she has undertaken."—*Athenæum*.

HOLIDAYS IN EASTERN FRANCE. By M. BETHAM-EDWARDS, Author of 'A Winter with the Swallows,' &c. 8vo. with Illustrations, 15s.

[Just ready.]

ROYAL WINDSOR. By W. HEPWORTH DIXON. SECOND EDITION. Vols. I. and II. 36s.

"A truly interesting book. It is a valuable contribution to English
history, worthy of its grand subject."—*Morning Post*.

THE THEATRE FRANCAIS in the REIGN of LOUIS XV. By A. BAILLIE COCHRANE, M.P.

1 vol. 8vo. 15s.

LODGE'S PEERAGE and BARO- NETAGE for 1879. Under the Especial Patronage of HER MAJESTY. Corrected by the Author. 4th Edition. Royal 8vo. with the Arms beautifully engraved, 51s. 6d. bound, gilt edges.

THE NEW NOVELS.

ORANGE LILY. By the Author of 'Queenie,' &c. 3 vols.

"Orange Lily" will add not a little to the writer's reputation.
Its interest never flags. Genuine pathos, quiet sustained humour,
subtle analysis of character, fine imagination, power, and vivid
and natural descriptions characterize every page."—*Court Journal*.

RHONA. By Mrs. Forrester, Author of 'Viva,' 'Mignon,' &c. THIRD EDITION. 3 vols.

"An amusing novel, exceedingly well told, and written with more
than usual spirit and ability. It is well worth reading. This interest-
ing and brilliant book is likely to add very considerably to the author's
well-established reputation."—*Morning Post*.

ALL or NOTHING. By Mrs. Cashel HOEY, Author of 'Griffith's Double,' &c. 3 vols.

"The story is charmingly natural."—*Post*.
"This well-written book should certainly add to Mrs. Hoey's repu-
tation as a high-class novelist."—*Examiner*.

QUAKER COUSINS. By Mrs. Mac- DONELL, Author of 'For the King's Dues,' &c. 3 vols.

"There is a thoroughly healthy tone about Mrs. Macdonell's work,
and what is more, the book is pleasant and interesting. It is rarely
that a book is found written with more intelligence and more refined
art than 'Quaker Cousins.'"—*Athenæum*.

A FATAL PASSION. By Mrs. ALEXANDER FRASER, Author of 'A Thing of Beauty,' 3 vols.

"This is a powerful and interesting novel, well written."—*Post*.

GENISTA. By Mrs. Randolph, Author of 'Gentianella,' &c. 3 vols.

[Next week.]

CHEAP EDITIONS.

Each Work complete in 1 vol. price 5s. (any of which can be had
separately), elegantly printed and bound, and illustrated by
Mr J. GILBERT, MILLAIS, HUNT, LEECH, POYNTER, FOSTER,
TENNIEL, SANDYS, E. HUGHES, SAMBOURNE, &c.

HURST & BLACKETT'S STANDARD LIBRARY

OF CHEAP EDITIONS OF POPULAR MODERN WORKS.

Sam. Slick's Nature and Human Nature. By Mrs. Norton.
John Halifax, Gentleman. By Amelie B. Edwards.
The Croquet and the Cross. By Elliot Warburton.
Nathalie. By Miss Kavanagh.
A Woman's Thoughts about a Woman. By the Author of 'John Halifax.'
Adam Graeme. By Mrs. Oliphant.
Sam Slick's Wise Saw. Cardinal Wiseman's Pope.
A Life for a Life. By the Author of 'John Halifax.'
Lough Hunt's Old Court Suburb. Margaret and her Bridesmaids.
Sam Slick's Old Judge. Durian. By Elliot Warburton.
Sir E. Burke's Family Romance. The Laird of Norlaw. By Mrs. Oliphant.
The Englishwoman in Italy. Nothing New. By the Author of 'John Halifax.'
Freer's Life of Jeanne d'Albret. The Valley of a Hundred Fires. Burke's Romance of the Forum. Adèle. By Miss Kavanagh.
Scindles from Life. By the Author of 'John Halifax.'
Grandmother's Money. Jefferson's Book about Doctors. Mistress and Maid. By the Author of 'John Halifax.'
Les Misérables. By Victor Hugo. St. Olave's. Lost and Saved. By the Hon. Barbara's History. By Amelie B. Edwards.
Lifers' Cousins. By Mrs. Oliphant.
Sam Slick's American Humour. No Church. Christian's Mistake. By the Author of 'John Halifax.'
The Ales Forbes. By George Mac Donald, LL.D.
Anne. By Mrs. Oliphant.
A Noble Life. By the Author of 'John Halifax.'
Dixon's New America. Robert Falconer. By George Mac Donald, LL.D.
The Woman's Kingdom. By the Author of 'John Halifax.'
Annals of an Eventful Life. By G. W. Dumas, D.O.L.
The Englishwoman. By George Mac Donald, LL.D.
A Brave Lady. By the Author of 'John Halifax.'
Hannibal. By the Author of 'John Halifax.'
Sam Slick's Americans at Home. The Unkind Word. By the Author of 'John Halifax.'
A Rose in June. By Mrs. Oliphant.
My Little Lady. By E. Frances Phelps, Junior. By Mrs. Oliphant.
Life of Marie Antoinette. By Professor C. D. Young.

Now ready, in 4to. cloth, price 30s.

THE ENCYCLOPÆDIA BRITANNICA.

NINTH EDITION.

EDITED BY

PROF. T. SPENCER BAYNES, LL.D.

VOLUME I. (A—Ana).

VOLUME II. (Ana—Ath).

VOLUME III. (Ath—Boi).

VOLUME IV. (Boi—Can).

VOLUME V. (Can—Cle).

VOLUME VI. (Cle—Day).

VOLUME VII. (Day—Eld).

VOLUME VIII. (Eld—Fak).

VOLUME IX. (Fak—Fyz).

Now ready, in crown 8vo. price 8s. 6d.

BIBLE ECHOES in ANCIENT CLASSICS.

By C. T. RAMAGE, LL.D.,

Author of 'Beautiful Thoughts from Latin Authors,' &c.

Now ready, in folio, half morocco, gilt edges, price 3l. 3s.

BLACK'S GENERAL ATLAS OF THE WORLD.

A Series of 56 MAPS, GEOGRAPHICAL DESCRIPTIONS,
and an INDEX of 68,000 NAMES.

NEW EDITION, 1879.

With New Maps of South Africa (including
the Transvaal and Ama Zulu Territory),
European Turkey and Roumania, and
Turkey in Asia.

NOW PUBLISHING, IN BI-MONTHLY VOLUMES,

CHEAP RE-ISSUE

OF THE

WAVERLEY NOVELS.

ILLUSTRATED EDITION.

In 48 vols. fcap. cloth,

Price, in cloth, 2s. 6d.; or half French morocco, 3s. 6d.

[Vols. XXIV. and XXV. now ready.

* The Set to be completed this year.

FARRAR'S SCHOOL TALES.

ERIC; or, Little by Little. Seventeenth
Edition. Fcap. 8vo. cloth gilt, price 5s.

JULIAN HOME. Ninth Edition. Fcap.
8vo. cloth gilt, price 5s.

ST. WINIFRED'S; or, the World of School.
Tenth Edition. Fcap. 8vo. cloth gilt, price 6s. 6d.

In 16 vols. crown 8vo. price 3l. 12s.

THE WORKS OF THOMAS DE QUINCEY,

THE ENGLISH OPIUM-EATER.

1. Confessions. 9. The Cussars, &c.
2. Recollections of Lakes. 10. Style and Rhetoric.
3. Last Days of Kant, &c. 11. Coleridge and Upton-Eating.
4. The English Mail Coach, &c. 12. Speculations, Literary, &c.
5. Dr. Samuel Parr, &c. 13. Art of Conversation, &c.
6. Richard Bentley, &c. 14. Autobiographic Sketches
7. Protestantism, and Essays. 15. Biographies, and Index.
8. Leaders in Literature. 16. Suspiria de Profundis.

* This Edition contains Two Papers omitted, viz.: 'Kant in his
Miscellaneous Essays' and 'The Logic of Political Economy.' The
former has been added to Vol. XII. and the latter to Vol. XIII.

Edinburgh: ADAM & CHARLES BLACK.

SATURDAY, MAY 3, 1879.

CONTENTS.

POLLOK'S SPORT IN BRITISH BURMAH	561
GRUNDY'S PICTURES OF THE PAST	562
MOUNTAIN'S SKETCH OF THE SATUMA REBELLION ..	563
MONTAIGNE AND MOLIÈRE	564
NOVELS OF THE WEEK	566
LIBRARY TABLE—LIST OF NEW BOOKS	567
KEATS; ROYAL HISTORICAL SOCIETY; SALE; Mrs.	
LANDOR	567-568
LITERARY GOSSIP	569
SCIENCE—LIBRARY TABLE; GEOGRAPHICAL NOTES;	
SOCIETIES; MEETINGS; GOSSIP	570-571
FINE ARTS—THE ROYAL ACADEMY; THE GROSVENOR	
GALLERY EXHIBITION; THE SOCIETY OF PAINTERS	
IN WATER COLOURS; THE WEDGWOOD EXHIBITION;	
SALES; GOSSIP	571-577
MUSIC—THE ITALIAN OPERA-HOUSES; THE MUSICAL	
UNION; THE SACRED HARMONIC SOCIETY; THE NEW	
PHILHARMONIC CONCERTS; CONCERTS; GOSSIP ..	578-579
DRAMA—THE WEEK; GOSSIP	580

LITERATURE

Sport in British Burmah, Assam, and the Cassyah and Jyntiah Hills. By Lieut. Col. Pollok. 2 vols. With Illustrations. (Chapman & Hall.)

HAD this work been treated with greater literary skill, and shortened by the excision of superfluous passages, its pages would have proved considerably more attractive than they can pretend to be in their present shape. The book is the record of an officer who, during twenty-six years, spent his leisure in shooting and fishing over certain districts in India, and is compiled from journals which have already appeared from time to time in a Calcutta periodical, and are now collected and republished with some additions. The author, indeed, tells his readers that the present volumes consist to a great extent of pages torn from his diaries, and sent to the publishers without one word of alteration, and pleads for indulgence as one who makes no claim to be expert in the use of his pen, and whose principal aim has been to publish a guide for the use of sportsmen and travellers in British Burmah and the other localities mentioned. In supplying information to the followers of large game in the Indian forests, Col. Pollok has been eminently successful, but he might have accomplished something more than this—he might have won the approval of a circle of readers far wider than the comparatively small body of Englishmen whose tastes and opportunities lead them to beat up the jungles in search of large game, for he possessed materials exceedingly well suited for the construction of a good book of its class. As matters stand, a work has been produced defective in its arrangement, tedious and wearisome in many of its pages, and betraying all the marks of hurried preparation. An author who, having a good opportunity, is content to rebind the unrevised pages of his diary cannot hope to do more by his appeal to the indulgence of his critics than to change their wrath into lamentation.

Extreme minuteness of detail, in narratives of this kind, is sure to grow tiresome. It is not necessary, for example, to record the particular weight of each fish caught from day to day during a fishing excursion; and such entries as,—

"April 16th.—Busy all day getting traps ready for our trip. Found that the large tusker had an awful back, but Campbell kindly lent me his big

mucknah: Barry on an elephant belonging to the Biznee Rajah,"

or,—

"February 15th.—Moved through Bogra Hill to Basahghat, shooting three pea-fowl, and a lot of duck and teal, *en route*,"

convey no information of the slightest permanent importance, and are examples of the numerous instances in which condensation would have improved the book.

Here is a longer specimen of Col. Pollok's style:—

"May 9th.—We moved back to Banlong, shooting *en route*. Near the bheel in the *quin* we had very pretty shooting with ball at d'al'al. I fancy we fired fifty shots amongst us; but Liardet was the only one who bagged any, and he got one; several went away wounded, which we never recovered. As we entered the tree-jungle, I missed a doe sambur, my elephant spun round as the deer jumped up and nearly knocked me over—one got up in front of the Brig and he missed, it then passed me and I missed it too, then two buck sambur got up and ran between Lloyd and Liardet, in such a way (the latter being left-handed) that neither of them could fire. Further on a doe jumped up and ran to the right; I spun round on the pad and luckily shot her dead; after padding her we went on."

There is a good deal of this sort of writing, and the consequence is that the book is rather difficult to get through; but let no one infer, from such a work as this, that it is easy to find tigers and other large game in the jungles. On the contrary, it is possible to travel for days together along the beaten forest tracks seeing nothing beyond a foot-print here and there, and hearing no sound more formidable than the occasional bark of a deer. Col. Pollok, indeed, has proved himself second to none as a successful slayer of wild beasts: he has hunted up tigers, two and three together, from their most inaccessible fastnesses; he has encountered wild buffaloes and bison in frequent herds; he has tracked the rare rhinoceros into haunts where rhinoceros abound, and can boast, as the result of a single-handed encounter, that "two rhinoceros lay dead upon the ground, two more went away severely wounded, and several others were hit." But these feats are performed only at the cost of toil and trouble such as not every one would care to undergo; indeed, when the numerous discomforts inseparable from the chase of large game in tropical forests are taken into account, the wonder is that many men can over and over again spend all their leisure time in so arduous an occupation. The freedom and wildness of life in the jungles, of course, have their fascinations; moreover, any change which breaks the dull round of station life in India is always welcome, and these motives, reinforced by the love of excitement and of perilous encounters, wed some sportsmen indissolubly to a pursuit which brings in little material return beyond a few tiger skins and buffalo horns, and on luckier days a rhinoceros horn or an elephant's tusk. Here, for example, is a good specimen of a day's shooting experiences during a trip which Col. Pollok voluntarily undertook at a time when—as he tells us—he was suffering from sickness, and quite unfit to go through such exercise. After starting very early—without taking breakfast—he and his guides went miles in unsuccessful search for a bison; at last he sat down to rest on a hill, "very weak and in a bad state of health."

Starting again shortly after, he heard a noise ahead, and "from behind a bamboo clump out came an immense pair of horns," followed by "the head, neck, and shoulders of one of the largest horned bison" he ever saw. Then he goes on:—

"Before I could throw the rifle forward, with a snort he had disappeared! How I cursed my own stupidity in not coming to the ready when I first saw the horns! . . . I followed and followed up hill and down dale, but never saw him more. . . . The rain came down in buckets, and as I had a long march before me, I turned towards Ravarintad, and got there at 1.15, expecting to find my pony and breakfast there, but the villainous syce, fearing to remain there, . . . had gone on. So, tired as I was, I had to trudge on. My shoes were cutting into my feet, the road was a mass of mud and water, while overhead the rain was pouring down a perfect flood. I walked and walked, till . . . at 4.15 P.M. . . . I found my horsekeeper and my breakfast."

Yet all that day Col. Pollok does not seem to have fired his rifle once! Col. Pollok never refers to the ants, yet ants of all kinds will march over the sportsman's body as he sits in a tree waiting for game, and stinging red ants will tumble into his whiskers as he forces his way through jungle foliage. If to such annoyances as these are added the terrible thirst and heat arising from exposure to the sun, and the torments which fleas, bugs, gadflies, mosquitoes, and leeches inflict, and the disappointment due to the frequent loss of the wounded animal which has been hunted, watched, and waited for so long, the reader will perceive that a shooting trip into the jungles of the tropics is not an enterprise to be lightly undertaken. Col. Pollok has had more experience of rhinoceros than perhaps any other sportsman, having killed about fifty in all; he, indeed, tells us nothing new about that creature's habits, with one curious exception, but he has penetrated into the heart of the rhinoceros country, so to speak, and his book may come to be regarded as the standard authority on rhinoceros hunting. He found the rhinoceros "inoffensive," "a timid animal, more anxious to escape than fight"; in fact, it always ran away when disturbed, and never charged unless wounded and surrounded. Col. Pollok, however, hunted rhinoceros with elephants, and there is some reason to suppose that it was the elephants which they feared, for in M. Mouhot's 'Travels in Indo-China' a rhinoceros hunt is described which does not completely harmonize with Col. Pollok's experiences, and yet M. Mouhot was an eyewitness of what he describes, and is an unimpeachable authority. A Laos chief, M. Mouhot, and six native followers, all on foot, tracked a rhinoceros to his lair, the chief's only weapon being "the horn of a sword-fish, long, sharp, strong, and supple, and not likely to break." By striking two bamboos together and by wild yells, the rhinoceros was provoked to quit his retreat and to charge the chief, who stood alone and in advance of his comrades. As the beast rushed at him with open mouth, the chief thrust his lance between its jaws to a depth of some feet, and nimbly withdrew, while the rhinoceros, rolling over, vomited blood, and was easily despatched. Now this was a dexterous and courageous feat, but it is also valuable as proving that rhinoceros do not always run away and hide, as they always ran from Col. Pollok. Perhaps, then, as above

suggested, the rhinoceros dreads elephants, and, recognizing their sound or their smell, flees when they approach, yet is after all not so "timid" as Col. Pollok describes it; at any rate, the Laos chief did not *drive* but *allured* it from its hiding-place, and this he did by making unfamiliar noises, which seem to have awakened the creature's curiosity and aroused its anger. While still unwounded, it charged in the direction whence the sounds proceeded.

This book, however, is not wholly made up of sporting adventures; several other interesting subjects are to be found in it, and one of the most entertaining among these is the account of Col. Pollok's residence on the Cocos. On this rarely visited group of islands he spent several seasons engaged in lighthouse building, and in charge sometimes of as many as a hundred convicts, with only a single European assistant, no doctor, and no military guard. Yet so much haste has been used in putting the narrative together that inconsistencies and difficulties, which a little more trouble would probably have removed, must strike even the most casual reader. Thus, the strait between the two Cocos was a "very dangerous" one; "the tide rip was fearful"; yet every day a boat-load of water had to be brought over from one island to the other. Col. Pollok accordingly tells us that he used always to take the rudder of this water-boat himself, because the boatmen could not be trusted; they lost their heads in the turbulent waters, and the least inattention on the part of the steersman would have caused the boat to have been swamped to a certainty. A few lines further we learn that the Colonel subsequently gave up this daily transit, and left the conveyance of the water supply to the native crew, who appear to have been perfectly able to cross over regularly without the slightest mishap when allowed to manage their boat in their own way. Once, again, when the relieving steamer was more than a month overdue, provisions fell short, the prisoners were put on half rations, guns and rockets were fired, and blue lights burnt at night, while by day the signal "We are starving" was kept regularly hung out. Vessels passed frequently, mostly American ones under German flags, "for it was the days . . . when the one Southern vessel swept the commerce and the fleet of the boasting North off the face of the ocean." Those on board could be descried watching the signals with their telescopes, but otherwise not the least notice was taken, nor did the shipmasters report what they had seen on reaching Rangoon. The foregoing statement involves a wholesale charge of inhumanity, a charge reiterated more than ten years after it was originally written down, and on examination seems exceedingly unsatisfactory. Either the passage should have been omitted altogether, or fuller details should have been supplied. Col. Pollok and those under his charge "were starving," at any rate they were in great straits for food. Yet they were many in number, all their time was at their own disposal, and, even if there was nothing else to be got, they had the following food resources:—Any quantity of cocoa-nuts; many turtle and turtle eggs; lots of fish; innumerable pigeons, besides other birds; wild pig, "delicious eating," roaming in frequent herds; thousands upon thousands of

large rats, which the convicts were fond of eating. Again, when the reader considers why the ships disregarded the signals, he is met with a cloud of perplexities. A little higher up he is told that after the change of the monsoon vessels cannot approach these coasts, and as the ships which passed Col. Pollok by passed "almost within hailing distance," it must be concluded that the monsoon at the time had not yet broken, and that navigation was therefore still practicable on that side of the island. Now Col. Pollok had a boat at his disposal, and if he had really wanted to stop one of these ships, why did he not send a boat out with a signal flying to wait across the vessel's track, and board her when she came "almost within hailing distance"? The sneer at the United States mercantile marine is ill judged. If the English navy were occupied elsewhere, and a German gunboat—during a war between England and Germany—were cruising in the Indian Ocean, where does Col. Pollok suppose that our merchant vessels would be? It requires no prophet to foretell that, save such as had been registered under foreign colours, all in the Eastern seas would be laid up in harbour. In the case of the United States, it must also be borne in mind that the Alabama had no port to which to convey her prizes; she burnt them at sea. There was no source to which the shipowner might look for compensation at the close of the war, and, moreover, no cargoes could be obtained for vessels on which no insurances could be effected. The true explanation of the incident of which Col. Pollok complains may be that all these passing vessels disbelieved the signals, and took them to be the artifices of convicts endeavouring to effect their escape.

There are a few rather improbable statements in the book, but as Col. Pollok particularly pledges himself to the truth of whatever he has related, we shall only so far impugn his accuracy as to suggest that he may sometimes have been misinformed, mistaken, or misled. For example, he tells us in one place that he once had a bear (the sun-bear, or *Ursus eurypilus*) quite tame, but blind. "The doctors frequently tried to operate upon him for cataract, . . . and though they gave him enough chloroform to kill a horse, they never succeeded in making him insensible." This seems to prove that bears can resist chloroform. But is this the case? Or is it true that while one species of tropical bear will resist chloroform, another kind will yield to its influence? Probably few of Col. Pollok's critics ever tried the experiment for themselves, but the present writer once actually did so on a small Malay bear, and very soon lifted his bear out of its cage in a perfect state of coma, which lasted quite long enough for the completion of an operation that had to be performed. Perhaps in Col. Pollok's case the chloroform had not been kept in an opaque bottle, or there may have been some carelessness on the part of a native medical assistant.

Col. Pollok is an enterprising sportsman, and deserves praise for chronicling the daily events of an adventurous life, even when weariness must have made the use of the pen an irksome task. All who are interested in jungle shooting should read his volumes, and readers who have no special taste for stories about wild beasts will still find something there to

amuse and instruct them, if they are expert in the art of skimming what is tedious and singling out at a glance the more important passages.

Pictures of the Past: Memories of the Men I have Met and Places I have Seen. By Francis H. Grundy. (Griffith & Farran.)

It was while "seated upon a fallen monarch of the wilds of Northern Australia, discussing a mid-day meal of bush tea and damper," that it suddenly occurred to Mr. Grundy to write this stout volume of 375 pages. The general character of the work is concisely suggested by these opening words; throughout the author has the air of sitting upon something out of doors and enjoying a picnic. He impresses the reader with his geniality, his high spirits, his loyalty, and his clear sense. In certain moments of a life by no means uneventful he has distinctly done public service by his presence of mind, notably in preventing the assassin O'Farrell from being lynched when he shot the Duke of Edinburgh in Australia in 1868. Mr. Grundy's career as an engineer, if not prosperous, seems to have been stirring and useful, and he has been thrown into the companionship of many great men without feeling or affecting any undue sense of inferiority. But to all these admirable qualities he does not add the gift of being a graceful or a pleasing writer.

There is no kind of book more tantalizing to a reviewer than that of which 'Pictures of the Past' is the type. That "fault of so much of English literature of the second class," which Mr. Matthew Arnold has stigmatized as "an incurable defect of style," reaches its worst in such memoirs as these. A German book of the same kind would contain a mass of information, a French one would at least be so written as to leave a gay impression on the mind, but the average English autobiography, of which Mr. Grundy's is an extreme example, teaches the reader nothing, and fails to hold his attention for an hour on account of the hopeless want of cohesion between the successive paragraphs and chapters. A good deal of the work is written in that historical present tense which is the first vice of modern style, and three-fourths of it is couched in a vivacious, would-be jocose verbiage, which irritates the mental ear as a flow of cheerful conversation without force or wit fatigues the physical. The first two chapters, it is only fair to say, are the worst, because the least coherent. Mr. Grundy records the incidents of his childhood and boyhood without the smallest effort at arrangement, chronicling each as it floats into his memory, and aids the reader by not a single date or distinct starting-point. Indeed, we feel that we deserve praise for having, after considerable labour, discovered, what the author studiously escapes from mentioning, that he was born about 1825. Keeping this date in mind, the reader that follows us will find his path through the tangles of Mr. Grundy's first two chapters less difficult than we did.

The chief fact that gives interest to these memoirs is the intimacy which existed between their author and the unfortunate Patrick Brantwell Brontë; and on this we shall chiefly dwell, referring those who have a taste for engineering anecdotes and adventures in the backwoods of

Australia to Mr. Grundy's voluble pages. He made the acquaintance of the brother of the Brontës at Halifax, in 1843 or 1844, and was by him introduced to the strange and fascinating circle at Haworth Rectory. This is his description of what he saw:—

"The father—upright, handsome, distantly courteous, white-haired, tall; knowing me as his son's friend, he would treat me in the Grandisonian fashion, coming himself down to the little inn to invite me, a boy, up to his house, where I would be coldly uncomfortable until I could escape with Patrick Branwell to the moors. The daughters,—distant and distrustful, large of nose, small of figure, red of hair, prominent of spectacles; showing great intellectual development, but with eyes constantly cast down, very silent, painfully retiring. . . . Branwell was very like them, almost insignificantly small—one of his life's trials. He had a mass of red hair, which he wore brushed high off his forehead, to help his height, I fancy; a great, bumpy, intellectual forehead, nearly half the size of the whole facial contour; small ferret eyes, deep sunk, and still further hidden by the never removed spectacles; prominent nose, but weak lower features. He had a downcast look, which never varied, save for a rapid momentary glance at long intervals. Small and thin of person, he was the reverse of attractive at first sight."

When Mr. Grundy knew Patrick Brontë first, that latter was station-master at a little place called Luddendenfoot, on the Manchester and Leeds Railway, which was then just opened. He was a morbid man, who could not bear to be alone, and he was set down to spend his life in a rough sort of shanty, with no village near at hand. Mr. Grundy wishes to whitewash the memory of his friend, who has been, as he thinks, unjustly assailed in Mrs. Gaskell's *Life of his sister Charlotte*; but the portrait he gives of Patrick, though drawn in an eminently friendly spirit, is anything but attractive. He describes the young man's conversation as being extremely vivid and original, and his practical versatility as being little short of miraculous; but he confesses that Patrick was "as great a scamp as could be desired," and he implies that, in his twenty-second year, he wilfully became a besotted opium-eater to emulate De Quincey. From this disastrous habit Mr. Grundy succeeded in releasing him, but he fell, almost immediately, into a like abuse of alcohol. He abandoned his duties, light as they were, to a porter at Luddendenfoot station, and when a theft was discovered, Brontë was "convicted of such constant and culpable carelessness" that it was impossible for his friend to get him employment in future. All this is quietly and simply acknowledged by Mr. Grundy, and the reader is left with a firm impression that a more wretched creature than this poor young man was never let loose on the world to show the seamy side of genius.

It is impossible to allow one statement contained in Mr. Grundy's book to go unexamined and unchallenged. He states, and we have no doubt that his memory is perfectly correct, that Patrick Brontë told him that he wrote a great portion of 'Wuthering Heights,' and that he inferred that the whole plot was Patrick's. It is to be hoped no critics of the sensational school will allow themselves to be deceived by this statement. That the great and tragic novel in question was the work of one single writer, and that that writer was the same passionate and Titanic genius who wrote the poems

signed by Emily Brontë, no sane critic can for a moment doubt, nor should we waver if a hundred asseverations to the contrary were forthcoming. It would have been impossible for the weak and vicious Patrick, with all his versatility and his flashes of brilliance, to write those successive scenes of concentrated force with which, as with plates of ringing metal, Emily Brontë constructs her sonorous romance. 'Wuthering Heights' was as much the outcome of her noble genius as the wretched verses Mr. Grundy quotes are characteristic of her brother's feeble and fluctuating talent. His statement that he wrote the greater portion of 'Wuthering Heights' will be instantly rejected by any one who considers the purely conversational and social nature of his gifts, and the sullen integrity of Emily's character. She would not have endured for a moment to be called the author of a book which she knew she had no claim to consider hers. The only trace that Patrick Brontë has left in literature, it is to be feared, must be looked for in the gloomy pages of his sister Anne's study in alcoholic pathology.

The kind wish of a friend to soften the horrors of the past is, unfortunately, self-frustrated by the publication of certain letters, written by Patrick Brontë to Mr. Grundy in 1845 and 1848. They are very distressing, and, while they move the pity of the reader, they display the contemptible spectacle of a clever mind denuded of its last rags of principle and attempting to conceal its absolute moral callousness under a pretence of remorse. With the condition of character unconsciously described upon p. 87 we are all of us too apt to be acquainted, but we shrink from it as we avoid the maudlin advances of a hopeless drunkard, eager gravely to assure us of his friendship and esteem. If Mr. Grundy had been wise he would have suppressed these terrible letters; in them Patrick Brontë contrives to say more evil of himself than his amiable defender has the power to wipe from our memories. That he began by being a weak rather than a wicked man may readily be granted, but there is a form of weakness that has but to graft itself upon indulgence to become wickedness, and this, we fear, was the case with Patrick Brontë. His last feat was to attempt, in a drunken rage, to murder Mr. Grundy with a carving-knife which he had concealed in his sleeve, and the description given of him during his last hours is that of an indubitable lunatic, though even then a stiff glass of hot brandy could clear his intellect for a few minutes. He had at this time taken again to opium-eating, and of the results of this ghastly habit he died at the age of twenty-eight.

Besides the Brontës, Mr. Grundy knew Harriet and James Martineau, Leigh Hunt and his family, George Henry Lewes, and other literary notabilities, of whom he has jotted down more or less valuable reminiscences. His sketch of Leigh Hunt dwells somewhat painfully on the less attractive eccentricities of the essayist's later years. As is to be expected in the book of an engineer, great space is allotted to memories of old George Stephenson, to whom the author was articulated for a short time. The best story in the book refers to a boyish practical joke played by Grundy on the head of his profession. There is a curious account of the Rail-

way Mania, preceded by an extremely vivid sketch of the fatal Plug Riots, of which Mr. Grundy was a terrified spectator, and the Australian scenes, which fill the latter half of the book, are full of incident worthy of record. The pity is that all these good things should be lost through the hopeless want of method with which they are arranged, and the sluggish style of the author when he is not excited by some unusual conjunction of events.

The Satsuma Rebellion: an Episode of Modern Japanese History. By Augustus H. Mounsey. (Murray.)

DURING the last twenty years political reforms have succeeded each other in Japan with the rapidity of slides in a magic lantern. It was but yesterday that the feudal system held full sway in the land, and that the empire was divided into a congeries of small states, each of which was ruled by a prince or Daimio, who levied his own taxes, framed his own laws, and raised his own army. Then came the contact with Europeans, which gave head to a desire which had long been making silent way for a new order of things. The first move in this direction was the abolition of the Shogunate and the resumption of power by the Mikado, who quitted his sacred seclusion at Kiôto to take an active part in the administration of affairs at Yedo, or, as it was henceforth called, Tokio, "the Eastern capital." All these are as twice-told tales, and the real interest of Mr. Mounsey's work begins with the modern history of modern Japan.

Following on the abolition of the Shogunate came a measure which excited the surprise even of those who were accustomed to the versatility of the Japanese character. Without any previous warning, the Daimio voluntarily resigned their fiefs into the hands of the Mikado. Mr. Mounsey says that this revolution was due to the action of the ambitious advisers of the Daimio rather than to the Daimio themselves, and certainly in the instance of Satsuma this seems to have been the case. The foremost man in that province was Saigô Takamori. Both as a statesman and a commander he had shown marked ability, and, after having filled the highest offices in Satsuma, he was made Councillor of State in the ministry of the Mikado which was formed in 1871. One of the first acts of this ministry was to confirm by law the absorption of the Daimiates. So far Saigô was with them, but the adoption of European ideas and the introduction of railways, which were advocated by the majority, formed no part of his programme, and on the occasion of the opening by the Mikado of the railway between Yokohama and Yedo, he showed his disapproval of the innovation by absenting himself from the ceremony. His policy was that of his chief, the ex-Daimio, namely, Japan for the Japanese; and while quite approving the abolition of all distinctions enjoyed by those superior to himself in rank, he was desirous to maintain in all their strictness the privileges attaching to the class of Samurai to which he belonged.

The division thus existing between himself and the rest of the cabinet was brought to a head by a dispute with the Government of Corea, which had treated with disrespect the ambassadors sent to that country by the Mikado. Saigô was for wiping out the insult

by war; the rest of the ministers advocated pacific measures, and their advice prevailed. Whereupon Saigô finally withdrew to Satsuma.

Finding that, in the words of a memorial presented by the ex-Daimio of Satsuma, "the military class were losing their fidelity, that the farmers and merchants were oppressed by tyrannical laws, while foreign doctrines were widely spreading, and the minds of the people were perturbed," Saigô determined that Satsuma should reform the abuses springing up, and should restore the government of the empire to the Mikado and the military classes. With this object he established "schools" throughout the province, where the students received a military training, and where the military spirit was carefully fostered. Relays of these young men were sent to Europe to study military tactics, and an arsenal was built at Kagoshima, at which a constant supply of bronze and iron cannon and shot of all descriptions was turned out.

In 1876 the decree which prohibited the practice of wearing swords showed that the breach between Saigô and the Government was too wide to be bridged over by any argument but that of the sword. Great dissatisfaction was aroused by this measure in other provinces besides Satsuma, and numerous outbreaks occurred among the Samurai, all of which were, however, quickly suppressed. But the times were out of joint, and the air was full of disquieting rumours. Side by side were running two counter currents in the national life, and it was obvious that before long they must come into collision. In February, 1877, the Mikado went in person to the old capital of his line, Kiôto, to open the railway between that place and Osaka. The quaint old city was full of foreign ministers with their staffs, and native officials emulating their guests in the use of gold lace and cocked hats. While the preparatory festivities were at their height, a rumour spread that the "students" of Saigô's "private schools" had broken into the arsenal at Kagoshima, and had carried off the rifles and powder it contained. The news was grave, but it was hoped that further evil might still be avoided, and at a hastily summoned cabinet council it was determined to try the effect of a conciliatory mission to the disaffected province. This failed, and the rebels showed such an uncompromising front that civil war at once ensued.

Without loss of time the two opposing armies took the field. The rebels under Saigô mustered in all 20,000 strong, while the Imperialist general found himself at the head of between 30,000 and 40,000 men. This disproportion of force was still further increased by the superior armaments and more perfect discipline of the Imperialists, who were equipped and drilled after the most approved European fashion. The final result, therefore, from the beginning was never doubtful, and the first engagement was won by the Mikado's troops over a superior force of the enemy. Throughout the war the rebels fought with well-sustained bravery, and in hand-to-hand encounters the keen native swords of Saigô's Samurai did terrible execution among the government troops, who were as yet new to the use of bayonets. But swords, however keen, when wielded by undisciplined levies,

are no match for the artillery and weapons of modern warfare in the hands of steady troops, and by the end of July the rebel cause was well-nigh desperate.

The vicissitudes of the campaign brought into relief many of those violent contrasts between old and new Japan which still give such a motley appearance to Japanese life. While the Imperialist troops, clothed in European uniforms, and armed with the newest weapons, were pursuing scientific tactics, the rebels were resorting to the barbarous strategy of primitive warfare.

"The rebels are said to have been in the habit of rolling barrels down the hill-sides towards the enemy's lines. Each barrel contained a man fully armed, who, on disengaging himself from his envelope, attracted the attention of the outposts, who at once rushed to cut him down. Whilst thus engaged, volley upon volley was poured upon them by the rebels at the top of the hill. This stratagem was sometimes varied by filling the barrels with powder or other combustible matter intended to explode in the Imperialist lines."

Such tactics as these only illustrated how incapable the rebels were of opposing the disciplined troops against whom they had to contend, and in the beginning of September, so persistently had the fortune of war been against them, Saigô found himself compelled to fly to a fortified hill with but a handful of followers, the last remnant of the army of 20,000 men with which he had taken the field in February.

"There," says Mr. Mounsey, "he entrenched himself, with about five hundred followers, all of them Samurai of the Samurai; all probably personal friends of their chief; all determined to sell their lives dearly, and all equally determined to die rather than surrender—five hundred lions driven back, after a weary long chase, to their lair—no longer able to spring, but still capable of grappling with jaw and claw all that came within their reach."

Being now sure of their prey, the Imperialists leisurely surrounded the hill with trenches, and, when every outlet for escape was securely guarded, assaulted the position under cover of artillery. The rebels fought with the fury of despair, but resistance was vain. The greater part were killed, and the rest fell into the hands of the conquerors.

"Saigô was among the first to fall, wounded by a bullet in the thigh. Thereupon Hemmi Jinôda, one of his lieutenants, performed what Samurai consider a friendly office. With one blow of his keen heavy sword he severed his chief's head from his shoulders, in order to spare him the disgrace of falling alive into his enemy's hands. This done, Hemmi handed the head to one of Saigô's servants for concealment, and committed suicide."

Thus ended the most formidable resistance which has been made to the new order of things in Japan, and its speedy and complete collapse is sufficient to prove how great is the increase of power which Western science has placed in the hands of the Mikado's government, and how ready and willing the people are to adapt themselves to the requirements of modern civilization. Mr. Mounsey, who has made himself a complete master of this chapter of Japanese history, recounts it accurately and at no greater length than so important an episode in the new life of the empire fully justifies.

Montaigne. By the Rev. W. Lucas Collins. "Foreign Classics for English Readers." (Blackwood & Sons.)

Molière. By Mrs. Oliphant and F. Tarver, M.A. Same series. (Same publishers.)

It seems to be admitted and settled that the last quarter of the nineteenth century is to be the age of literary handbooks, just as two of its earlier quarters have been the age of handbooks in matters of science and art. Life is supposed to be too short and too busy for any one to read all the books that are worth reading, though, as the Rector of Lincoln did once remark without great extravagance, a thousand volumes would pretty well represent that total. Something is wanted between the magazine article and the treatise, and that something is held to be supplied by the volumes which, in this and many another series, every month brings round us. This is not the place to discuss the advantages or disadvantages of the plan at length. There is, however, one thing which is pretty clear. To write a handbook which shall really give the reader something like a sufficient knowledge of an author, especially if that author be at all voluminous, is very far indeed from being an easy task. The author of the 'Essays' does not, perhaps, present so many difficulties in this particular respect as others. His life was not eventful, and offers absolutely no obscurities or problems. His work, on the other hand, important and interesting as it is, is of no great bulk or varied character, and lends itself easily enough to extract and illustration. In this last respect Mr. Collins has discharged his task satisfactorily. His extracts are extremely copious, read fluently and well, and are as characteristic as, in any handbook intended for general reading, extracts from Montaigne can well be. Of the life of his hero, of his travels, of his mayoralty, and of the old age in which he had to discharge the difficult but triumphant part of friend to both the factions which were desolating the country, Mr. Collins gives a good as well as a bright and lively account. His extensive practice in a former series of these handbooks, which dealt with classical authors, has taught him how to dress such a book up effectively, and his readers are not at all likely to lay him down as dull or heavy. His sketch will not, indeed, compare with Emerson's famous essay in suggestiveness or in grasp of the subject, but it has the advantage over that essay in fulness of detail and extract. In short, if a handbook of Montaigne could be written by an intelligent man of letters who came to his task with hardly any knowledge of preceding and contemporary French life and literature, Mr. Collins would, we think, have gone near to performing the feat.

But it is exactly here that the rub is. Mr. Collins has treated his author very much as he might have treated him had he been an Englishman or a Greek or an inhabitant of Monomotapa. There is in his book hardly any reference to the literature of which Montaigne was such a singular ornament. Mr. Collins's knowledge on the subject may, we fear, be gauged by a quotation of his from Voltaire, in which the latter is made to say that Montaigne's essays were the first French works much read by foreigners before the plays of Corneille. Now, had Mr. Collins known much

about the matter, he would have been aware that Voltaire knew nothing of old French literature, and he would also have known that the particular statement quoted is glaringly false. The *Chansons de Gestes* and the Arthurian romances were read and copied from Iceland to Sicily, and the 'Roman de la Rose' had such a vogue as perhaps no book even since the invention of printing has attained to. Furthermore we may notice that the very few French men of letters who are mentioned (not more in all than two or three) are mentioned, obviously at second hand. Now, in such a handbook as this it seems to us that full information about the subject's literary position and antecedents is of the very greatest importance, because it is exactly this information which the readers for whom it is intended cannot possibly be supposed to possess. But there is a special reason for giving such information in the case of Montaigne, because there is, perhaps, no writer whose idiosyncrasy is more clearly connected with his literary "surroundings." For want of understanding of this it is that so many estimates of Montaigne, and Mr. Collins's among the number, are faulty and incomplete, representing him as a sort of monster, —an amiable monster, indeed, but something without literary father or mother, and possessing contradictory and inexplicable characteristics. There is nothing in the least inexplicable about Montaigne to any one who knows the history of the French Renaissance. That extraordinary outburst of intellectual and animal spirits, which came between the similar outbursts in Italy and in England, and which differed from both in character, was just approaching its decay when Montaigne was a young man. The great half-century which had produced Rabelais and Marot, Marguerite and Des Périers, Du Bellay and Ronsard, was passing away. Its fiery energy in grappling with business and pleasure, war and love, learning and amusement, was nearly exhausted. The curious earthly paradise, not without a certain glimmering of a paradise to come, which the company of the *Heptameron* seem to occupy, had turned out its occupants, and the days of Thelema were past. On the other hand, the tinge of fierceness and melancholy, which in the French Renaissance had been so strongly marked, and which is visible even in the songs of the lightest singers dependent on the *Pléiade*, such as Tahureau and Magny, was deepened as the old joyous appetite disappeared. Some took to fierce political or religious strife, some to bewildering plots, some to frantic debauchery, some to mere frivolity, some to hard but dry study. In all, without exception, there are signs of reaction, lassitude, and discouragement. Of this state Montaigne is the most famous, the most striking, and the most amiable example. He was, luckily for us, a quiet country gentleman, and not a great noble or a court hanger-on, and his tastes neither led him to cut throats with Monluc and Des Adrets, nor to cut paper figures with Schomberg and d'Epéron. Reaction and satiety showed themselves in him in the form of easy-going scepticism. Business and pleasure were both good, but there were a great many inconveniences about them; learning was an excellent employment and amusement, but it principally showed you how very diverse men's

opinions were, and how impossible it was to get at unity. Religion certainly was the cause of a great deal of evil, but it was a valuable thing enough in its way. Montaigne is thus a Preacher without the bitterness, and the vast attempts and limitless appetite of the Renaissance explain as nothing else explains his good-humoured acquiescence and his valetudinarian toying with opinions and with facts.

It has been said that no glimpse of this is vouchsafed to Mr. Collins's readers, and it is impossible not to think this a pity. That the omission is due to insufficient acquaintance with the subject is clear from, among other things, a remarkable passage in which Mr. Collins attributes the constant presence of the idea of death, which Montaigne states himself to have felt, to some peculiarity of his. Now the slightest acquaintance with the literature of the time would have shown him that this *commentatio mortis* is characteristic of the French Renaissance, even beyond the wont of periods where high culture is combined with luxurious living. There is hardly a poet among the thronging groups that surrounded Marot and Ronsard who has not his half-melancholy, half-voluptuous strains, dealing with the time when the beloved embrace of Cassandre or Olive or Admiree will have to be exchanged for the cold clasp of *la Camarde*.

However, if there is a great defect in the work, there are very few errors. It is something of a rhetorical licence to say that Montaigne "saw Henri IV. purchase his Paris with a mass," inasmuch as that event took place some months after the essayist's decease; but generally the facts are accurate enough.

The assistance Mrs. Oliphant has received from Mr. Tarver has not availed to render her 'Molière' much more complete or satisfactory than her 'Dante.' A good deal may be said in favour of giving in a biographical sketch those facts only which are undisputed, though such a course involves some disappointment to a reader who misses the stories with which he is familiar. To deserve the critic's thanks, however, the renunciation must be complete. Mrs. Oliphant accepts on the authority of the early biographers such statements as she pleases, and dismisses others. She is thus cautious in telling us that "it is believed" Molière was the schoolfellow of the Prince Armand de Conti at the College of Clermont, and then asserts that he there studied philosophy, under the celebrated Gassendi. Now, with a slight reservation, one assertion has the same authority as the other. According to M. Soulié, Conservateur of the Musée National, "Jusqu'à présent aucune pièce authentique ne vient confirmer ou démentir la tradition relative aux maîtres et aux condisciples qu'on lui attribue: Gassendi, le Prince de Conti, Bernier, Chapelle, Hesnaut, &c." Everything, indeed, concerning the early life of Molière is uncertain, and Voltaire, who gave the name of "contes populaires" to the legends preserved by Grimarest, has been far from chary in adopting and repeating them. That the tuition which, according to tradition, Molière received from Gassendi was a part of the course at Clermont seems more than doubtful. In the life of Gassendi there is mention of his having been appointed, in 1645, to a chair at the College of Clermont. Taschereau says that after the course of humanities and rhetoric was finished, M. Luillier (*sic*), the father of Chapelle, "détermina Gassendi, son ami, à

se charger de lui enseigner la philosophie. Le célèbre antagoniste de Descartes admit à ce cours le jeune Bernier, Poquelin, et Hesnaut." Voltaire is even more clear on the subject. After stating that L'Huillier engaged the celebrated Gassendi to instruct his son, he continues, "Gassendi ayant démêlé de bonne heure le génie de Poquelin l'associa aux études de Chapelle et de Bernier. . . . Poquelin continua de s'instruire sous Gassendi. *Au sortir du collège*, il recut de ce philosophe les principes d'une morale plus utile que sa physique," &c.

Throughout this portion—the earliest—of Molière's biography needless caution is exercised. That Molière became an *avocat* is stated by his early biographers, and is accepted by M. Soulié. In the English memoir it is timidly suggested that he was, "as some assert, actually called to the bar." It is not correct to say that "M. de Molière and M. de Voltaire thus conquered the *particule* which is the sign of rank without any difficulty or drawback." There is no case in which Molière signs himself de Molière. We have before us half a dozen of the first editions of Molière published in his lifetime, and in every case in which the name is given the signature is the same: I. B. P. Molière. In the change of name Molière followed a custom common in his craft, but had no intention of assuming "the sign of rank." These errors, the importance of which may easily be over-estimated, are typical of the manner in which the work is accomplished. Far worse than these are, however, the inelegance and slovenliness of the style in which the whole is written. It would seem, indeed, as if the habit of putting conversational English into the mouths of their characters affected the style of not a few of our novelists, giving to it a slipshod awkwardness which, in a work like the present, is extremely annoying. The opening sentence of the volume is a model of inelegance and inaccuracy. On p. 3 we are told that "others, on the other hand, and especially M. Bazin, . . . declares." Shortly afterwards we find that in the pictures of life Molière affords us "there is many suggestions from his own experience." A still worse confusion of numbers occurs in the following sentence. In this respect, indeed, the notions of Mrs. Oliphant appear to be singularly hazy. She speaks of a family that *was* of good origin, but mentions that *their* father (qy. Adam?) was a lawyer, and had some claim to antiquity of race. We have marked dozens of passages which offend the canons of construction or the simplest grammatical rules. It is, however, useless to multiply instances, since the whole is incorrect in style to the extent of forfeiting at times its character for intelligibility. The estimates of the various plays constitute at once the best written and the most accurate portion of the book. It is, however, curious criticism to say, "On the other hand, those who found in 'Tartuffe' an attack upon true religion found in the 'Festin de Pierre' a shameless avowal of infidel principles. The one accusation was as just as the other and about as true." We own to being a little puzzled as to what amount of deflection from the line of truth is possible in the case of accusations which are equally just. Mrs. Oliphant and her associate meanwhile depreciate unduly the position of the

theatre in France and in Spain in the days which preceded Molière. To speak of the character of Don Juan being brought out of the chaos and childish morality of the legend is about as just to Tirso da Molina as would be to Marlowe a like statement concerning Goethe and Faust.

NOVELS OF THE WEEK.

An Accomplished Gentleman. By Julian Sturgis. (Blackwood & Sons.)

Our Vicar. By Wynter Frore Knight. 3 vols. (S. Tinsley & Co.)

Through Wrong and Ruth. By M. Humphrey. (Edinburgh, Grant & Son.)

Sorrentina. By Gina Rose. (S. Tinsley & Co.)

The Sole Reward of so much Love. By Maurice Wilton. (Same publishers.)

Madame Bécart. Par Vast-Ricouard, précédé d'une Lettre Préface de Émile Zola. (Paris, Derveaux.)

Les Sœurs Vatar. Par J. K. Huysmans. (Paris, Charpentier.)

Les Aventures de Gaspard van der Gomm. —I. *La Comtesse de Montretout.* II. *Les Mystères de Berlin.* Par Victor Tissot et Constant Anééro. (Paris, Dentu.)

"'EVEN there,' said the Contessa Belrotoli, 'there are human hearts.' She was speaking of Paris, whence she had but just returned with spring to her Venetian palace. 'That is so true,' murmured her hostess, Lady Lappin, with her soft contemplative air." In this way is this odd pair of mortals introduced to the reader. The alliance between the veteran Italian flirt and the "little fat one," as the Venetian gondoliers gravely call the enthusiastic Englishwoman, with her aspirations for bohemianism tempered by early memories of a training at Clapham, is one of the strong points of a humorous story. Not less aptly contrasted are the selfish dilettante, Hugo Deane, and his long-suffering wife; the ancient retailer of scandal, Bonamy Playdell, and the faded, shrinking, elegant young lady of a past generation whom he chooses as his partner for life; the tragic captain, Tiribomba, the Belrotoli's faithful follower, and the comically English boy, Lord Cheeppre, whom that lady endeavours to enthrall. "He is wonderful," the Contessa exclaims; "I have ever been charmed by your little English grooms—the tigers, as you say—so neat of form, so round-faced, so natty, with enchanting boots. Now comes one with all that charm—and also he is a gentleman." Certainly Cheeppre, that "knowing cherub," that "braggart upside down," is the acme of everything cool and matter of course. There is a kernel of merit under his crust of exaggerated worldly wisdom, and when he has fought his duel with Tiribomba, the unmitigated boyishness of the lad is very pleasant and refreshing. Though he is hugely pleased at his exploit, it rather brings him to his senses about the Belrotoli, and the gentle English cousin he has been sent down to woo receives his most sincere allegiance. Unfortunately she is already engaged to Philip Lamond, who is a good deal less knowing, and older, after a very pleasant piece of love-making, which is one of the best things in the book. So poor Freddie has to take leave with as good a grace as he can, which is, in point of feeling and expression, irreproachably his own. The merits in Mr.

Sturgis's book are many; his dialogue is his strongest point, the characters telling their own stories, as they always should do; an open mind to the impressions of nature is another endowment, morning, spring, summer, supplying the tone to his best scenes. Above all, he can write love passages which are readable, and his merriment is never tedious. It is difficult to select passages. The gondola party in which fussy Sir Rupert is alarmed at Tiribomba's oracular remarks about the torpedo, the capital process of Bonamy Playdell's subjection to the yoke of wedlock, and all those in which Hugo Deane expounds himself, are, perhaps, the best. The rigid economy of stops, we might remark, occasions the only difficulty in reading this successful book.

There is a good deal that is clever in Mr. Knight's history of the Vicar of Pollington; and though the author displays no great skill as a novelist, yet his book is diverting. In many of its scenes and incidents 'Our Vicar' is true to nature, if not drawn from the life; but it is in some parts melo-dramatic, and in others absurdly grotesque. It deals throughout with the lives of clergymen and their parishioners, and strays occasionally into the domains of doctrine, discipline and decoration; but, unlike one or two other novels which have recently left the press, it does not subordinate the character of its personages to the censure of a system or the enunciation of a theory. 'Our Vicar' is really a story of the vicar's curate. It is with him that the heroines are in love, for him that they die or resign themselves to single misery, in him that the plot and mystery of the novel are centred. The unravelling of the threads is not a satisfactory process. We do not close the third volume with a feeling of contentment, for no one is happy or likely to be happy. But the reader may laugh and cry over Mr. Knight's story; and that is no slight recommendation.

Take of incidents suggested by the study of Jane Austen's novels, with diluted dialogue to match, what our American cousins call "an elegant sufficiency"; add, after mixing, the raw materials for three ordinary novels, with characters, plots, and descriptive scenery complete; marry most of the characters to the wrong persons towards the end of the story, and then suddenly cut the knots by the unexpected decease of all such persons; shuffle the cards, and in the last chapter remarry each survivor to his or her affinity, and throw in sundry births in addition to the marriages and deaths; spread the whole over 396 closely printed pages, and a novel like 'Through Wrong and Ruth' is compiled. The appearance of a sequel detailing the adventures of the grandchildren and great-grandchildren of the numerous heroes and heroines, after the fashion of the elder Dumas, would seem by no means impossible. And yet 'Through Wrong and Ruth' has only just escaped being an interesting and readable story. The portion relating to Vava's marriage to old Mr. Snagges, her "auld Robin Gray," is prettily written, though the equanimity with which the guileless maiden accepts the addresses of several admirers is somewhat startling.

'Sorrentina' is one of those distressingly mediocre books that come in such abundance from the pens of young ladies who reside, or have resided, in continental towns. It is

dedicated to a friend in Neuchâtel, and, save in the sketches of Swiss and Italian life and scenery, possesses but little merit, besides being disfigured by the wildest improbabilities. The latter seem intended to arouse the interest of the reader. For instance, a Scotch terrier is represented to have

"had a habit of following his mistress into chapel every morning, and waiting patiently till the priest came to the end of the prayers and said 'Amen.' Then doggie got up, wagged his tail, and distinctly repeated 'Amen.' Theo could not have believed it possible for an animal so wonderfully to imitate the human voice, and at first thought some one near was trying to take her in. But there was no doubt at all about it. Every morning the wonder was repeated. Fortunately Theo had a particular liking for animals, so this at once was a bond of union between her and the Countess."

Tonio, a "brave little fellow, then only seven years old," being left to guard an empty country house, hearing brigands in the shrubbery, carries his baby sister through a trap door on to the roof, and deposits his charge there; "then, hastening down and fetching the Count's gun, which happened to be loaded, he fired it off into the shrubbery." This exploit results in one of the brigands being captured with a broken leg, and the valiant child thus "saved his master's goods." An Italian nobleman, in the full enjoyment of liberty, scents his handkerchief as a rule with petroleum, and habitually detects imaginary pins in his soup! The heroine, on the day preceding that fixed for her wedding, goes to sea in an open boat on a stormy day, clad in her bridal attire, "with a simple tulle veil arranged in graceful folds round the small head, and one white star-like flower fastened in the auburn curls." This is done at the urgent request of her lover, who is "sure he will be too nervous and excited at the ceremony to be able to see her dress." It is some compensation to find that this absurd couple are drowned before they can reach Capri, so that the "ceremony" of burial has to be substituted for that of marriage, and the last chapter is genially entitled "A Grave," in huge capital letters.

Mr. Wilton's story is better, and but for the abnormal wickedness of that "horribly heartless man," Squire Heathfield, and a few anachronisms and inartistic descriptions, might be pronounced fairly successful. The author should have avoided sending Miss Heathfield and her brother for a pleasant ride of sixteen or twenty miles without any breakfast. The author's notions of sport seem, on the whole, extremely vague. A gun is always a "piece," and the luncheon at a shooting party is a "picnic," graced by the presence of all the ladies in the neighbourhood.

'Madame Bécart' and 'Les Sœurs Vatar' have already been mentioned in our columns by our Paris Correspondent, M. E. About. 'Madame Bécart' has been described by a French critic as "a roman naturaliste ennuyeux," but though it is certainly tiresome, it is rather a tiresome sensational novel than a novel of the school now known as "nature." MM. Vast and Ricouard are known as the authors of 'Claire Aubertin,' a work which had a certain measure of success. M. Zola's preface has already caused the sale of several editions of 'Madame Bécart'; but the public must be easily pleased if they take this violent piece of indecency for "real Balzac," as M. Zola calls it.

'Les Sœurs Vatar' is dedicated to M. Zola, and belongs more strictly to his school. It may be described as a close and far from happy imitation of 'L'Assommoir'; but it is certainly a novel of more ability than that which M. Zola has recommended to the public.

The two volumes of 'Gaspard van der Gomm' are a sort of extravagant five-act farce of a book. The novel forms a burlesque of 'Wilhelm Meister' at the expense of Germans in general, and Prussians in particular.

OUR LIBRARY TABLE.

Up the River is a well-written account of the chief places and buildings that lie on the banks of the Thames between Westminster and Oxford. Two good maps are included in the volume, which is published by Messrs. Waterlow & Sons.

MR. SAMUEL SHARPE'S *The Book of Genesis*, Chapters i.-xviii., xx.-xxv. 10, in Hebrew, without Points, where "the proper names begin with a large letter, the sentences are divided by punctuation, and the prefixes and suffixes are detached" (Bagster), will, perhaps, be of interest from a bibliographical point of view. For Hebrew students its value is doubtful.

HERR BOLLE has published the second volume of his *Geschichte der Jahre 1871 bis 1877*. The extreme partiality of the author detracts, as in the first volume, from the value of his work. The way, for instance, in which the bad generalship of Schilder-Schuldner is disguised, in the account of the fighting at Plevna on July 18th, 1877, is typical of the author's style of writing. No Russian general was ever to blame and any Turkish success was due to overwhelming superiority in numbers. Messrs. Duncker & Humblot are the publishers.

M. CALMANN LÉVY sends us a bibliography of H. de Balzac, which forms an additional volume to the twenty-four volume edition of that author's works. The immense popularity of Balzac is demonstrated by the appearance of this formidable volume, which is from the pen of M. Charles de Lovenjoul.

We have on our table *In Memoriam of Thomas Whitwell*, edited by W. Thomlinson (Harris),—*Book-keeping Primer*, by J. Thornton (West),—*On Discipline* (National Society's Depository),—*Selections from Hauff's Stories*, edited by W. E. Mullins and F. Storr (Rivingtons),—*Aryan Philology according to the most Recent Researches*, translated by E. S. Roberts (Trübner),—*The Baseless Fabric of Scientific Scepticism*, by G. Sexton (Smart & Allen),—*The Art of Digesting and Tabulating Accounts and Returns*, by H. W. Hill (Longmans),—*Johannes Müller on Certain Variations in the Vocal Organs of the Passeres*, edited by A. H. Garrod (Macmillan),—*Bells and Bellringers*, by B. Lomax (Infield),—*Outlines and Notes*, No. I. (Heywood),—*The Present Position of the Eastern Question*, by J. Birkbeck, jun. (Wilson),—*Rivers Conservation*, by E. Easton (King),—*Report of the British Association for the Advancement of Science* (Murray),—*The Dark Shadow* (Washbourne),—*Selections from Latin Poetry for Repetition in Classical Schools*, by the Rev. F. S. Aldhouse (Dublin, Sullivan Brothers),—*A Dream of Arcadia and other Verses*, by L. B. Thomas (Baltimore, Turnbull),—*Wild Oats*, by C. Winscom (Pickering),—*Shadows from the Cross*, Poems (Remington),—*The Murmur of the Shells*, by S. K. Cowan (Belfast, McCaw),—*The Marriage of Polyzena*, by W. H. Tardrew (Stoneham),—*In the Beginning*, by R. H. Sandys (Pickering),—*Parish Sermons*, edited by Rev. W. Hook (Bentley),—*La Science Positive et la Métaphysique*, by L. Liard (Paris, Baillière),—*G. Berkeley*, by A. Penjon (Paris, Baillière),—*Un Verno Amico*, Romanzo, by F. Guerini (Milan, Batezzati),—*Streifzüge*, by H. A. Bult-haupt (Bremen, Kuhlmann),—and *Die Agada der Babylonischen Amoriter*, by Dr. W. Backer (Strasbourg, Trübner).

LIST OF NEW BOOKS.

- Theology.*
Swedenborg's (S.) *The Consummation of the Age*, 8vo. 2/6 cl.
Law.
Bigelow's (M. M.) *Placita Anglo-Normannica*, cr. 8vo. 18/ cl.
Campbell's (G.) *Analysis of the English Law of Real Property*, cr. 8vo. 3/6 cl.
Selected Titles from the Digest, Part I, translated, &c., by B. Walker, 12mo. 5/ cl.
Fine Art.
Clement's (C. E.) and Hutton's (L.) *Artists of the Nineteenth Century*, 2 vols. cr. 8vo. 21/ cl.
Ward's (E. M.) *Pictures, with Descriptions and Biographical Sketch of the Painter*, imp. 4to. 21/ cl.
Poetry.
White's (G.) *Stray Leaves (Poems)*, 12mo. 3/6 cl.
Music.
Macfarren's (G. A.) *Counterpoint, a Practical Course of Study*, 4to. 7/6 cl.
History and Biography.
De Pressensé's (E.) *Early Years of Christianity*, cheap edition, Vol. I, cr. 8vo. 7/6 cl.
Dunkin's (E.) *Obituary Notices of Astronomers*, &c., 6/6 cl.
Durand's (Major-General Sir H. M.) *The First Afghan War and its Causes*, 8vo. 16/ cl.
Dutt's (S. C.) *Historical Studies and Recreations*, 2 vols. 32/ cl.
English Men of Letters, Spenser, by R. W. Church, 2/6 cl.
Guest's (M. J.) *Lectures on the History of England*, 6/ cl.
Geography and Travel.
New Biblical Atlas and Gazetteer, 4to. 5/ cl.
Wood's (J. D.) *Native Tribes of South Australia*, 8vo. 16/ cl.
Philology.
Collins's (W. E. W.) *Short Tables and Notes on Latin and Greek Grammar*, cr. 8vo. 3/1p.
Ogle's (Rev. H. C.) and Clayton's (T.) *Selected Pieces for Translation into Latin Prose*, cr. 8vo. 4/6 cl.
Science.
Bower's (J. A.) *Science of Common Things*, 12mo. 2/ cl.
Clement's (H.) *Manual of Organic Chemistry*, 12mo. 4/ cl.
Emmet's (T. A.) *Principles and Practice of Gynecology*, 24/ cl.
Gordon's (J. E. H.) *Four Lectures on Static Electric Induction*, 16mo. 3/ cl.
Muter's (J.) *Introduction to Pharmaceutical and Medical Chemistry*, roy. 8vo. 10/6 cl.
Thomson's (Sir W.) and Tait's (P. G.) *Treatise on Natural Philosophy*, Vol. I, Part 1, 8vo. 16/ cl.
General Literature.
Black's (W.) *Macloed of Dare*, cr. 8vo. 6/ cl.
Bullock's (Rev. C.) *Shakespeare's Debt to the Bible*, 12mo. 2/ cl.
Daunt's (Very Rev. A.) *Memoir of*, by Rev. F. E. Wynne (Spent in Service), cr. 8vo. 7/6 cl.
Drayson's (Col. A. W.) *The Art of Practical Whist*, 3/6 cl.
Dunphie's (C. J.) *Sweet Sleep*, cr. 8vo. 7/6 cl.
Gladstone's (W. E.) *Gleanings of Past Years*, Vols. 5 and 6, 16mo. 2/6 each, cl.
Grey's (V.) *The Unequal Marriage*, 3 vols. cr. 8vo. 31/6 cl.
Hamley's (Major-General W. G.) *The House of Lys*, 2 vols. 17/ cl.
Ingelw's (J.) *Fated to be Free*, 12mo. 2/ bds.
Kay's (J.) *Free Trade in Land*, cr. 8vo. 6/ cl.
Lomax's (B.) *Bells and Bellringers*, cr. 8vo. 2/6 cl.
Lovelace's (R.) *The Miller of Wandsworth*, 12mo. 2/6 cl. 1p.
Lucas's (T. J.) *Zulus and the British Frontiers*, 8vo. 16/ cl.
Marryat's (F.) "Open Sesame!" 12mo. 2/ bds.
Orange Lily, by Author of "Queenie," 2 vols. cr. 8vo. 21/ cl.
Park's (A.) *Manual of Method for Pupil Teachers*, 12mo. 2/ cl.
Payn's (J.) *Less Black than we're Painted*, cr. 8vo. 6/ cl.
Porter's (R.) *In the Mist*, 12mo. 3/6 cl.
Reaney's (Mrs. C. S.) *English Girls, their Place and Power*, 2/6 cl.
Thackeray's *Irish Sketch-Book*, Popular Library Edition, 3/6 cl.
Veale's (H.) *The Notation Case Book*, 5/ roan.
Von Dewall's (J.) *The Marriage Tie*, translated from the German by K. E. Stantial, 2 vols. cr. 8vo. 21/ cl.
Wedgwood's (H.) *Romance of Staffordshire*, Vol. 3, cr. 8vo. 3/6 cl.

KEATS.

92, Cheyne Walk, April 28, 1879.

MUCH as the English world, at home and abroad, is beholden to Sir Vincent Eyre for his interest and aid in placing the tablet on the house where Keats died, I fear very few will be content to endorse V. E.'s remarks in last Saturday's *Athenæum*. In the first place the writer does not seem to be aware that the date on the tombstone was long ago, in this journal and elsewhere, called in question, and in the second place that Mr. Severn's own diary, beginning December 24th and ending February 27th, sent home to Mr. Haslam, is the sole contemporary authority on the subject, and that it has been followed by all writers. The time that elapsed between the death of the poet and the erection of the tombstone was sufficient to make the artist, who perhaps kept no memorandum, forget the date, but this is no good reason for repeating the mistake.

The words of Mr. Severn's contemporary record are these:—"February 27th. He is gone: he died with the most perfect ease—he seemed to go to sleep. On the 23rd, about four, the approaches of death came on. 'Severn—I—lift me up—I am dying—I shall die easy, don't be frightened, be firm, and thank God it has come.' I lifted him up in my arms. About eleven he gradually sank, so

quiet that I thought he slept." At the same date at the end he says, "This goes by the first post."

The initial date and words, "27th, He is gone," have led some hasty readers to blunder as to that being the fatal day, but no writer, from Leigh Hunt's autobiography (1850), although he makes a curious error as to the age of Keats, to Lord Houghton's Aldine edition, 1876, has for a moment considered the tombstone as an authority. V. E. has said nothing about the misstatement of the poet's age. Is it not desirable both mistakes be corrected at the same time? W. E. SCOTT.

THE ROYAL HISTORICAL SOCIETY.

ALLOW me space for one or two brief sentences on the letters in your issue of April 26th relative to the above Society and its Secretary.

It is not true, as asserted by the Secretary, that I "still use the Society's formula." I have looked at the title-pages of three books published in the last two years, and at all the accessible advertisements of any of my writings for the same period, and in no case do I find the initials of the Society. I enclose the only slip advertisement that has been issued during that time, and if the initials have ever been used since my withdrawal, it is entirely without my consent or knowledge. So little did I value them that my publishers had my instructions not to use them some time before I withdrew from the Society.

It is true that use was made of the Society's stationery in promoting the house-building appeal. Three circulars on this subject were forwarded to me, two of which were enclosed in envelopes bearing the Society's stamp.

It is true, as the Secretary practically admits, that Fellows were often troubled with offers of his publications, more than one at special prices—a not very suitable use to make of members' addresses, especially as the addresses are withheld from the published lists.

It is true that touting circulars, urging the advantages of membership, were forwarded in large numbers to unsuitable and unlikely people in a way that I believe to be utterly foreign to other learned societies—people who often made a jest of the applications. I will not expose the names of my friends or acquaintances to Dr. Rogers's sneers at "probity and honour," but I may mention that I not long ago found myself at the table of a naval officer in South Kensington, where the Historical Society was mentioned, when it came out that every one of the gentlemen (six in number) had been invited by circular to join, and that they had all been both surprised and amused at an application which they considered wholly irrelevant to their tastes and pursuits. I enclose you, Mr. Editor, their names, and also the names of one or two others, yet more unsuitable, to whom circulars were sent. I may also mention that on my election I received a letter asking me to introduce the Society to the notice of my friends, and to forward names of candidates.

Neither Dr. Rogers nor his assistants offer any reply to my charge of furnishing no balance-sheet nor statement of accounts for five years.

Whether my charge of "poverty" against the annual volumes of the Society can be substantiated, when the title, object, and the large income of the Society are taken into account, I am perfectly willing to leave to the judgment of those students of history who may possess them or consult them. It is no question of the predilections of myself or friends. Dr. Rogers rather foolishly imports into the discussion the value of his own very numerous contributions to the volumes, about which I had been silent. The value of his genealogical writings was severely handled in a very recent issue of the *Athenæum*. Those who know them will not be disposed to quarrel with the justice of that criticism; and it surely is a little too bad to use a Royal Historical Society's funds to print such articles as 'Notes on the History of the Scottish Branch of the Norman House of Roger,' wherein the Secretary traces, *more suo*, his descent from a Danish sea-king. In that paper the Secretary

informs the members that his father married Jane Haldane, elder daughter of the minister of King's College, by Anne his wife.

Miss Margaret Haldane and Mrs. Anne S. H. Cumming, the lady assistants of Dr. Rogers, are quite in the wrong in thinking that I doubted their existence, nor is there anything whatever in my letter of the 12th ult. to justify such an inference. On the contrary, their letters almost precisely confirm information that I had received. The Society will probably be glad to have the names and addresses of the salaried assistant secretaries. As Miss Margaret Haldane's name does not appear in the printed list of members in 1877 (the last one that I have), it is not easy to see why she should have been present "at almost every meeting for three sessions."

If the subscribers to the Society remain satisfied with the extraordinary and unprecedented proportion of income devoted respectively to salaries and to publications, and with the general nature of the publications, it is not, of course, for an outsider to quarrel with their decision, but it will still remain for the general literary public to regret that a society that thus uses its funds should have monopolized so fine a title. J. CHARLES COX.

Derby House, Eccles, April 29, 1879.

By this time Dr. Rogers must begin to realize that there are a good many people besides the three tailors of Tooley Street, to whom he so gracefully alluded, who are growing weary and somewhat ashamed of his acrobatic performances.

In a recent letter Dr. Rogers says I charged him with disingenuity. Just the contrary. I deem him much too ingenious and nimble in his strategy. It was disingenuousness, want of candour, and not lack of ingenuity, that I, in common with several of the Fellows of the Society, charged him with, and we have no doubt that your readers will conclude that no charge was ever more completely thrust home.

He has now apparently ceased to apologize for his gold badges and his rules for peremptorily expelling those whom he dislikes from the Society, so that I presume he abandons those positions. By the way, was it ingenuous or ingenious in Dr. Rogers to advertise his *protégé*, Mr. Clark Stanton, with the letters R.S.A. after his name, when he is only an Associate of the Academy, or to parade one of those notorious American degrees of LL.D., the common property of a good many curious people, as if it were a real distinction? Surely the learned doctor had better not expose these facts to the fierce light of criticism. This reminds me that he sometimes turns critic himself. He has done me the favour of referring to a 'History of the Mongols,' upon which I am engaged. Here, however, he abandons his disingenuousness, and writes with naive simplicity. Does he really hope to gain any sympathy for his tortuous doings by calling attention to the candour of an author who, in writing a very long and highly technical work, has printed a considerable table of errata at the end, instead of leaving most of the mistakes and slips to be discovered by the patient reader?

But putting this aside, he must be a very sensitive author indeed who deems Dr. Rogers anything but a harmless and sometimes an amusing critic. Mongolia, however, is a long way from 16, Grafton Street, and it is merely running off the scent to pursue this track. If Dr. Rogers desires, we can discuss the merits of his works, and notably his Autobiography, more fully on another occasion. At present we have to do with the Historical Society, which is being dragged through the mire by himself.

He now admits that the Society issues but one volume annually, the others being issues not of the Society itself, but of an excrecence which we have no part in. Nay, perhaps we have, for the accounts are so unintelligible that it is hard to say who pays for the genealogy of the family of Burns *et id genus omne*. Some at least of these genealogical books are issued also to the Grampian Club. Is it possible that Dr. Rogers is paid twice over for them? What does Dr. Rogers mean by

office-rent being saved? Has not the Society rooms at 16, Grafton Street? What, again, does he mean by the 420*l.* a year he receives being his reward? Is it literally true that the *raison d'être* of the Society is to find the Secretary an income? If this be so, the Charity Commissioners should keep their eye on it as well as historical students. Mr. Michelson, whom I never saw nor communicated with in any way in my life, must certainly have opened the eyes of the least suspecting. It seems that the profuse grants of money to the Secretary have not been made out of the income of the Society, but from its capital, which is now almost exhausted. Is it not time that a thorough investigation of the affairs of the Society from the beginning should be made, that we should have an independent audit of its accounts, and that its management should be radically revised?

HENRY H. HOWORTH.

SALE.

On Thursday and Friday of last week Messrs. Sotheby, Wilkinson & Hodge sold the collection of autograph letters and historical documents of the late Baron Heath, Italian Consul-General. We quote the prices which some of the more interesting lots realized. The famous Chevalier Bayard, A.L.S., superscription "Au Roy" King Louis XII, 13*l.* 5*s.* N. Despreaux Boileau, A.L.S., 6*l.* 15*s.* Robert Burns, A.L.S., 6*l.* 15*s.* Some additions and alterations for Lord Byron's tragedy of 'Marino Faliero,' in the author's autograph, 5*l.* 5*s.*; Lord Byron, A.L.S., giving his sentiments on religion, 9*l.* 5*s.*; another, addressed to Mr. Hodgson, in which he says, "The first thing I shall have to encounter will be a lawyer, the next a creditor," 7*l.* 5*s.* Charles I., A.L.S., to Prince Rupert, dated Oxford, April 22, 1644, 8*l.* Charles II. of England, A.L.S., to Sir William Temple, 5*l.* A collection of Diet Books of the reigns of Henry VIII. and Elizabeth, giving the price of each article provided for the dinners of the Lords of the Privy Council, and in some instances the names and signatures of the persons present, 28*l.* Signature of Oliver Cromwell to an order to pay money, and another to an order to get ready certain ships "fitt to goe to sea," 7*l.* 2*s.* 6*d.* Elizabeth, Queen of England, A.L.S., in French, dated Windsor, Jan. 10, to the Duc de Montpensier, complimenting him on his arrival in Flanders, &c., 25*l.* Francis I., King of France, A.L.S., dated Fontainebleau, July 1, to Mesnager, in which he says, "Je suis fort satisfaict de vos deportements," 9*l.* The death warrant of Countess Dubarry, signed Ravennier, 5*l.* 10*s.* James III., the old Pretender, A.L.S., to Sir Simon Conneck, in English, dated Lago, May 10, 1719, 7*l.* John Locke, A.L.S., in French, addressed to M. Toinard, dated Aug. 15, 1698, 9*l.* 9*s.* Louis XI. of France, signature to an order to levy 12,000 livres, as a wedding gift to his nephew the Prince de Tarente, 5*l.* 5*s.* Louis XII., King of France, L.S., dated Blois, Feb. 23, to Charles d'Amboise, confirming his approval of the alliance with the country of Valais, 6*l.* 19*s.* Simon Lord Lovat, A.L.S., dated April 5, 1724, respecting assignment of money, &c., 6*l.* 10*s.* Queen Mary of England, signature to a proclamation for suppressing unfavourable rumours respecting the Queen's marriage with the King of Spain, 11*l.* Mary, Queen of Scots, A.L.S., in French, addressed to her uncle the Cardinal de Lorraine, 10*l.* Lord Nelson, A.L.S., dated March 10, 1801, addressed to Lady Hamilton, in which he says, "I suppose I shall lose my cause against Lord St. Vincent,—I have only justice, honour, and the custom of the service on my side," 7*l.* 5*s.*; Lord Nelson, A.L.S., to his wife, 6*l.* 6*s.*; Lord Nelson, A.L.S., to Lady Hamilton, dated Jan. 20, 1804, in which he says that the Dey of Algiers "has been made so insolent by Mr. North's conduct in giving him 30,000*l.*, that nothing I suppose but a flogging will put him in order," 6*l.* 2*s.* 6*d.* Alexander Pope, A.L.S., to S. Buckley, dated Aug. 26, 5*l.* M. Prior, A.L.S., dated Oct. 10, 1697, addressed to Mr. Blathwayt, on political matters, 7*l.* Peter Paul Rubens, A.L.S., in

Italian, dated Anversa, June 1, 1628, referring to the succour to the Protestants of La Rochelle, 15*l.* Queen Victoria, A.L.S., to Marie Amélie, Queen of the French, dated Windsor Castle, August 21, 1840, 5*l.* 10*s.* Paolo Cagliari Veronese, A.L.S., dated Dec. 20, '77, addressed to Commander Cardia, in which he speaks of a fire which occurred in the clock-tower of St. Mark, Venice, 5*l.* 5*s.*

MRS. LANDOR.

MRS. LANDOR, who has lately died at "Landor's Villa" at Fiesole, was in her eighty-sixth year. The way to live long is to enjoy life, and for this end there are no spots in the world, I should think, equal to Florence, Dante's "beautiful fold" (as he calls it, so touchingly), where he "slept like a lamb," or to Fiesole, where, when the music of the nightingale begins to pall, one has only to drive to the "City of Lilies" herself, whose charm never does pall, whose pathos of story is immortal as her beauty is invulnerable by Time. And there are not many villas around Florence more delightful than the Villa Gherardesca, Landor's "happy dwelling," as in 1830 he called it, in some touching lines. Who does not know it, basking among the vines and olive trees, with the house of Machiavelli on the left, and in the distance behind, the village where Michael Angelo was born, Galileo's villa in the background, and Valdarno and Valmombrosa sleeping in the distance? "Here," said Landor, "I have a residence for life, and literally may sit under my own vine and my own fig-tree. I have some thousands of the one and some scores of the other, with myrtles, pomegranates, oranges, lemons, grapes, and mimosas in great quantity. . . . I have four mimosas ready to place round my intended tomb, and a friend who is coming to plant them."

He is a confident man indeed who selects a spot where he will die and a friend to plant the mimosas round his tomb. Many years after the formation of these pleasing plans, he was buried in the English burying-ground at Florence; and I remember being told by my late gifted friend Lorimer Graham (the much esteemed American Consul-General for Italy), that on going to look at the inscription on the tombstone, he found that the Florentine stone-cutter had spelt the word "wife" (which appeared "in the last tribute") "coife," and Graham, finding that no one else did so, bribed a man to alter it.

And where did he die? Not, as has been stated in some of the daily papers, "in the villa of Fiesole, where his wife tranquilly expired." I would it had been so; for when I was in Florence the thought made me quite sad that one of the greatest figures in the English literary history of the nineteenth century should have passed away like an old Barbary lion, who retires into the fastnesses to growl and die alone. It was in lodgings in Florence, in the little house in the Via Nunziatina (a by-street under the city wall, at the back of the Carmine), provided for him by the unexampled kindness of Mr. Browning, that Landor in 1864, attended by his two younger sons, died.

Why he should die here, and not at the "happy dwelling," is a question which one may, without unlawful prying into the secret chambers of these lives, long to have satisfactorily and finally answered; for either Landor's perversity which led to such a calamity was so great as to be unnatural almost, or else Mrs. Landor's treatment of the great man was such as to justify the extraordinary strictures upon her contained in Armitage Brown's letter to Landor, written from Genoa on the 4th of April, 1835. It is, I think, a grievous thing to say of Mrs. Landor that she was in the wrong when so much is contained in that judgment; to say of Landor that he was in the wrong is a more grievous thing still: for notwithstanding all that may be said in laudation of any hero, literary or other, how a man treats women—this is the great, the final test of what a man is.

In 1810 Julia Thuyllier was a bright-eyed little girl of sixteen, not much in society, perhaps, but

still famous for having "softer, thicker, richer curls" than any woman in Bath at a time when curls were at a premium there. She had other qualities equally in demand; for though "without a shilling," she had already had two of the most brilliant offers of marriage—one from a person of distinguished rank, the other from one of the richest commoners in England. Julia Thuillier, however, seems to have been of a romantic, or rather, perhaps, of a self-indulgent turn; for she rejected the millionaire and the nobleman for the rare luxury of marrying a poet. As usual in such cases, she suffered for the self-indulgence. She was descended from a Swiss family ("noble," of course). Landon was a true Republican, and was fond of calling her "the little Baroness." Mr. Leslie Stephen is quite right as to the deep-rooted aristocratic instinct in Landon, which was as Republican and as strong as though he had been bred on the other side of the Atlantic. However, whether of aristocratic blood or not, M. Thuillier was simply a Banbury banker, who, not succeeding in banking, had gone to Spain while his family remained at Bath. Landon, who had set up at Bath as a "young blood," said that what induced him to marry her was her want of fortune, but it seems to have been simply her curls. The fact is—and here comes the real cause, not only of his marrying Julia Thuillier, but of his subsequently parting from her—Landon had a deep and abiding passion, not so much for Julia Thuillier as for the type of which she was a notable and charming exemplar; and this passion was so deep and so abiding, that as years passed over his head it got not weaker but stronger. When he wrote the dialogue between Epicurus, Leontion, and Ternissa, describing the delight of an old philosopher in the society of pretty girls of twenty and sixteen, he had reached the age when Leontion and Ternissa would certainly, however hotly they might flatter him, laugh at him as an amorous Methuselah. And down to the very last, when he was bidding fair to reach a hundred, he retained, with even increased fervour, all the adoration of "pretty girls," which in moderation and at the proper time is not only pardonable, but, in the economy of nature, even estimable perhaps.

Whatever he may profess, said Mr. Browning in a letter written to John Forster, shortly before Landon's death, "the thing he really loves is a pretty girl to talk nonsense with."

Landon could never really feel that he was old or getting old; this, very likely, is the peculiar privilege of genius.

The great are ever young.

says Marie de Méranie to Philip Augustus in Dr. Marston's fine play. But, unfortunately, pretty girls as a rule are precisely those who never can take that view of matters. Landon and his wife had the inevitable family quarrels and made them up. Indeed, seeing how little of true sympathy there was between them, they really seem to have been, for a long time, exceedingly forbearing with each other. Most people who knew Mrs. Landon as a young woman speak of her amiability and sweet charm of manner. "I must do this little wife the justice," said Robert Landon in one of his letters, "to say that I saw much of her about three years after her marriage, during a long journey through France and Italy, and that I left her with regret and pity." And even Armitage Brown, in the letter justifying Landon written to Landon at Landon's request, and which is manifestly biased, speaks of her kindness and gracious hospitality to himself. But it is a pity that women cannot, for the comfort of men who never grow old, remain pretty girls during life.

Still the family jars seem never to have been serious till 1814, when Landon considering it necessary to depart from England, and being met with objections to the step from his wife, a quarrel ensued, in which his wife, in the presence of her younger sister, struck home a kind of blow that was sure to rankle in his breast till the day of his death: she twitted Epicurus with the disparity between their ages! It was absolutely impossible that Landon, whose

passion for youth was so strong and so deep, could ever forgive this; he never did. They afterwards, to be sure, came together again, and children were born to them; but such a sore could never be healed, and, after quarrels innumerable, Landon left her, and not all the persuasions of such kind and considerate friends as he had could induce him to see her again. The issue of the marriage consisted of one daughter and three sons. The eldest of these, Mr. Arnold Savage Landon, is now of Ipley Court, Warwickshire. THEODORE WATTS.

Literary Gossip.

WE understand that, under the title of 'White and Black in America,' Sir George Campbell, M.P., is about to publish a volume containing the results of much careful observation during his recent tour in the United States.

M. RENAN's sixth volume of the "Origines du Christianisme," with the title of 'L'Eglise,' is completely in type. The series will, however, not be concluded with this volume, as the author intended. A seventh will follow, which will contain chiefly the history of Marcus Aurelius and of Montanism. The index to the seven volumes will be issued separately.

MR. ALFRED HORWOOD has completed his translation of the "Year Books" of the thirty-third, thirty-fourth, and thirty-fifth years of Edward I. for publication under the direction of the Master of the Rolls.

THE Rev. Charles Tennyson Turner, elder brother of the Poet Laureate, died at Cheltenham on the 25th ult. The deceased, in conjunction with his distinguished relative, published in 1827 a small volume of poems, entitled 'Poems by Two Brothers.' This volume is now extremely rare, and some copies sold the other day by Messrs. Puttick & Simpson fetched high prices. The Rev. C. Tennyson Turner subsequently published a volume of 'Sonnets' in 1864, 'Small Tableaux,' 1868, and 'Sonnets, Lyrics, and Translations,' 1873. The deceased (who assumed the name of Turner by royal licence) was for a considerable period vicar of Grasby, Lincolnshire.

MESSRS. C. KEGAN PAUL & Co. have in the press a volume of essays by the Rev. Prof. Knight, of St. Andrews University. It will be issued under the title 'Studies in Philosophy and Literature.'

THE third volume of the New Testament Commentary for English Readers, edited by the Lord Bishop of Gloucester and Bristol, will be published in a few days by Messrs. Cassell, Petter & Galpin. The contributors to this volume (which contains Ephesians to the Revelation inclusive) are the Rev. Canon Barry, the Rev. A. J. Mason, the Rev. A. Plummer, the Rev. Canon Spence, the Rev. W. F. Moulton, the Rev. E. G. Puchard, the Rev. W. M. Sinclair, and the Rev. W. Boyd Carpenter.

DR. GEORGE MAC DONALD's new story 'Sir Gibbie' will be issued in three volumes, by Messrs. Hurst & Blackett, during the present month.

WE hear that Madame Michelet is preparing a history of the childhood of Michelet.

THE fund for the erection of a statue to the poet Burns in Kilmarnock has reached nearly 2,400/. Another addition to Burns literature—already somewhat extensive—will shortly appear, under the title of 'Rambles through

the Land of Burns.' The author is Mr. A. R. Adamson.

THE Centenary edition of the Poetical Works of Thomas Moore, edited with memoir and notes by Charles Kent, will be immediately published by Messrs. George Routledge & Sons. In this edition, as in the editions of Charles Lamb and Robert Burns issued by the same firm and under the same editorship, the works will be arranged chronologically, and the memoir will be accompanied by the fac-simile of a letter addressed by Moore to Mr. Charles Kent, cordially greeting him as a brother Catholic.

MR. HENRY D. MACLEOD's 'Principles of Economical Philosophy' and 'Theory and Practice of Banking' have just been translated into Italian, and form volumes iii. and vi. of Prof. Boccardo's "Bibliotheca dell' Economista."

A NEW edition of the 'Sketches of the Highlanders and Highland Regiments,' by General Stewart of Garth, is being prepared by Mr. Alexander Mackenzie, the zealous editor of the *Celtic Magazine*. The 'History of the Highland Regiments' will be brought down to date and additions made in the shape of notes and appendices, but otherwise the work will be reproduced *verbatim* from the edition of 1823. The publishers are Messrs. A. & W. Mackenzie, Inverness.

It has not yet been determined in what way the Welsh library of the late Rev. Robert Jones is to be disposed of. We mentioned a few of the valuable books it contains a fortnight or so ago: since then we have seen the library and handled the following works, which we were not then able to describe. Foremost stands the first Welsh grammar, namely, that of Griffith Roberts, printed at Milan in 1567; next we may mention Humphrey Llwyd's 'Commentarioli Britannicæ Descriptionis Fragmentum,' published by Birkmann at Cologne in 1572; then comes a fine copy of the 'Descriptio Britannicæ, Scotiæ, Hyberniciæ, et Orchadum, ex libro Pauli Jovii Episcopi Nucæ. de imperiis, et gentibus cogniti orbis, cum ejus operibus prohemio, ad Alexandrum Farnesium Card. ampliss.,' published at Venice, "apud Michaelē Tramezinum, MDXLVIII." We must not pass over Powell's 'Historie of Cambria,' printed, in black letter, "at London by Rafe Newberie and Henrie Denham" in 1584, with the quaint pictures it gives of the Welsh princes. Nor should we omit to mention a manuscript copy of William Williams's 'Golwg ar Deyrnas Crist,' made in the year 1797, to which is prefixed the original of the now well-known portrait of the poet of Pantycelyn. We are curious to see whether the Welsh people will allow this valuable library to be dispersed.

MR. W. SWAN SONNENSCHNEN will publish in a few days a little work on elementary instruction according to Froebel's principles, expounded by the Baroness Marenholtz-Bülow. The author is of opinion that, although the Kindergarten methods have been much employed, the principles underlying them are insufficiently understood by both teachers and parents. This book, 'Child and Child-nature,' will be addressed to both.

THE professors of the Collège de France, in Paris, have asked the Minister of Public Instruction to create a chair of Celtic philology

in that establishment. If the Government accedes to this reasonable demand of the professors, which we have no doubt will be the case, the first nominee will probably be M. d'Arbois de Jubainville.

THE eleventh volume of the 'Catalogue de l'Histoire de France' of the department of printed books in the National Library in Paris is nearly ready for publication. Two volumes containing the index will soon follow.

THE date of the great meeting at Boston of the American Library Association is now definitely fixed for June 30th to July 2nd next. It is expected that at least three hundred Americans will attend, and it is hoped that a number of English and continental librarians may join them. A most interesting list of papers and subjects for discussion is in course of preparation, and everything points to a successful meeting. As the public library system in the United States is far superior to anything of the kind in Europe, it would be a politic action on the part of library committees to take advantage of this opportunity, and, paying the expenses of their librarians, send them over to obtain useful experience in a thorough examination of the best American methods. The libraries of Boston and its neighbourhood will of course be visited, and supplementary to the conference there will be a dinner, a steamboat excursion, and trips to the White Mountains, the New Hampshire lakes, and some of the most interesting places in New England. As special terms will be arranged, the cost of travelling will be considerably reduced.

DR. ISRAEL MICHEL RABBINOWICZ, of Paris, whose excellent translation of the tractatus 'Baba Kama' of the Babylonian Talmud the *Athenæum* has already mentioned, is preparing a work on the medicine of the Talmud. We possess already a similar work by Herr Wunderbar, published in 1842, which, however, cannot be considered as complete, since the author is not a medical student. Dr. Rabinowicz is both an excellent Talmudical scholar and a Doctor of Medicine of the Faculty of Paris.

THE Secretary of State for India has acceded to a request that selected candidates for the Indian Civil Service may pass their probationary period at University College, residing either in University Hall or with one of the authorized professors.

THE deaths are announced of Prof. Göring, of Leipzig, and Herr M. Etienne, the clever editor of the *Neue Freie Presse*.

SCIENCE

Die Vereinigten Staaten von Nord-Amerika. Von Dr. F. Ratzel. Band I. (Munich, Oldenbourg.)

THE German public may be congratulated upon receiving in Dr. Ratzel's work a trustworthy account of the United States and of their physical geography. We are not aware of any work of this kind published either in America or in this country. There are, of course, more valuable records of scientific explorations, and trustworthy descriptions of several of the states and territories, but no attempt has been made to embody the most recent results of scientific explorations and statistical inquiries in a work of reasonable compass, calculated to meet the requirements not only of the general public, but also those of geographers and scientific men. Dr. Ratzel has attempted this very

desirable task, and, to judge from the first volume of his work, he has performed it most efficiently. His account of the physical geography of the country, its geology, fauna, and flora, is all that can be reasonably demanded. A series of physiognomical sketches descriptive of the most characteristic scenery of the country is appended to the work, and materially enhances its interest. These sketches are partly written by the author himself, who paid a visit to the United States in 1873-75, or they have been borrowed from the narratives of competent scientific explorers, such as Sir Charles Lyell, D. D. Owen, J. D. Whitney, and others. A second volume is to be devoted to the political and social condition of the United States, their statistics and topography. We are afraid the author is attempting too much. The United States are a corporate body whose weal and woe depend in a large measure upon the condition of its individual members. A full and trustworthy account of each state is consequently a desideratum, and we hardly see how it can be condensed into an octavo volume which is to deal also with ethnology, social and political condition, statistics, art, literature, and education.

GEOGRAPHICAL NOTES.

CAPT. A. H. MARKHAM, R.N., has just started for an Arctic summer exploring cruise in the *Ys-bjorn* yacht. He intends to examine the physical condition of the ice between Spitzbergen and Novaya Zemlya, and, if possible, to reach or sight Franz Josef Land, chiefly with, we believe, the object of considering what prospects of success would attend an Arctic expedition in this direction.

The Council of the Royal Geographical Society have just made the following award of the Royal Premium, annually placed at their disposal by Her Majesty:—The Patron's Medal to Lieut.-Colonel N. Prejevalsky for the geographical results of his expeditions into the unexplored parts of the great plateau of Mongolia and the lofty deserts of Northern Tibet, during one of which he laid down by route-survey and observations for latitude, &c., 3,500 miles of previously unexplored country, while in another he penetrated from Kuldja to Lob-nor and the hitherto unknown mountain range of Altyn Tagh beyond it; the Founder's Medal to Capt. W. J. Gill, R.E., for the geographical work he has performed during two journeys along the northern frontier of Persia, and over unknown ground in Western China and Tibet, and especially for the careful series of hypsometrical observations and the traverse-survey made by him during the latter journey, by means of which it is now possible to construct profile sections of those elevated regions with a considerable degree of accuracy; also for an elaborate memoir on the subject of his expedition, and for the maps of his route (in forty-two sheets) on a scale of two miles to the inch.

Col. Prejevalsky's friends in Russia have already heard from him at Zaisan. He and his party were in excellent health, and the expedition was to start for Northern Tibet, by way of Bulontokhoi and Hami, on the 19th of March.

Some useful geographical work was done in the very heart of the continent of Australia during the first half of last year by the North-East Exploring Expedition, under Mr. H. Vere Barclay, by which we have obtained a very fair acquaintance with the nature of the hitherto unknown country between the overland telegraph line at Alice Springs, South Australia, and the western boundary of Queensland. For some distance after starting the party pursued a north-easterly direction, and then across four degrees of longitude (134° to 136°) their route, roughly speaking, followed the twenty-third parallel of latitude, but before crossing the 137th meridian they made a reconnaissance to a point a little north of lat. 22°, which was reached on May 28th. On June 3rd Mr. Barclay found himself compelled to return to Alice Springs for provisions, as his stock was insufficient to enable him to attempt the survey of the Herbert river. As is usual in

the interior of Australia, Mr. Barclay's great difficulty was in finding water, and he and his subordinates were constantly employed in searching for it, and often without success. About midway between the 135th and 136th meridians, the party again struck a large creek, which they had seen previously, and which they named the Plenty. Water was readily obtainable at this point by digging in the sand, and Mr. Barclay reports that the bed of the creek is there a quarter of a mile wide, with deep white sand, and heavily timbered with white gum trees; it did not run last year, but must carry an immense body of water in some seasons, for flood-marks fourteen feet high were seen on the trees. Just before the 136th meridian was reached, another large creek, the Marshall, was struck, to the north of which was a splendid country, with deep, coffee-coloured loam, all well grassed and lightly timbered with large myall trees, and in places a few box trees; here and there small iron-stone hills and gravelly patches were seen, and to the west and north high ranges, to which Mr. Barclay gave the name of Jervois Ranges, after the governor of the colony. During the whole journey very few natives were seen, but one who was communicated with had an axe which he appeared to have obtained by barter; another sign of white men having been in the region was a water-hole which had clearly been dug with a spade, probably about two years previously. After refitting at Alice Springs, where he expected to find twelve months' supplies awaiting him, Mr. Barclay hoped to continue his explorations to the eastward. He has laid down on a large-scale plan the whole of his surveys, with notes respecting the nature and physical features of the country traversed, which will fill up a considerable blank in our existing maps of the continent.

SOCIETIES.

ROYAL.—April 24.—W. Spottiswoode, Esq., D.C.L., President, in the chair.—The Right Hon. R. A. Cross was admitted into the Society.—The following papers were read: 'On the Nature of the Fur on the Tongue,' by Mr. H. T. Butlin, 'Note on the Supplementary Forces concerned in the Abdominal Circulation in Man,' 'Note on the Auxiliary Forces concerned in the Circulation of the Pregnant Uterus and its Contents in Woman,' by Dr. B. Hicks, 'Summary of an Inquiry into the Functions of Respiration at Various Altitudes on the Island and Peak of Teneriffe,' by Mr. W. Marcet, and 'Further Researches on the Physiology of Sugar in Relation to the Blood,' by Dr. Pavy.

GEOGRAPHICAL.—April 23.—Sir R. Alcock, V.P., in the chair.—The following gentlemen were elected Fellows: Lord Reay, Messrs. A. H. Dimmer, W. W. Dunkley, J. N. Goren, E. King, R. Mullan, E. T. Wilks; and Prof. Veth, President of the Dutch Geographical Society, an Honorary Corresponding Member.—The paper read was 'Across China from Chin-Kiang to Bhamo,' by the Rev. J. McCarthy.

ROYAL SOCIETY OF LITERATURE.—April 23.—Charles Clark, Esq., Q.C., V.P., in the chair.—Mr. G. Washington Moon read a paper entitled 'What is Poetry?'

INSTITUTION OF CIVIL ENGINEERS.—April 29.—Mr. Bateman, President, in the chair.—The papers read were: 'On Street Carriageway Pavements,' by Mr. G. F. Deacon, and 'On Wood as a Paving Material under Heavy Traffic,' by Mr. O. H. Howarth.

SOCIETY OF ARTS.—April 28.—The second of the course of Cantor Lectures 'On Recent Advances in Telegraphy' was delivered by Mr. W. H. Preece, and was devoted chiefly to a consideration of the modes of transference of electricity, the use of india-rubber, gutta-percha, and other substances as insulators and supports, and the forms and materials used for underground wires and cables.

April 29.—Capt. Sir H. Tyler in the chair.—Papers 'On Light Railways for opening-up a Trade with Central Africa,' by Mr. John B. Fell, and 'On the Advantage of Railway Communication in Africa as compared with any other Mode of Transport,' by Mr. J. C. Morrell, were read before the African Section.

April 30.—Prof. Roscoe in the chair.—Ten candidates were proposed for election as Members.—The discussion on Mr. J. Holloway's paper 'On a New Process in Metallurgy' was resumed.

QUEKETT MICROSCOPICAL.—April 25.—T. C. White, Esq., V.P., in the chair.—Six new Members were elected, and the results of recent field excursions to Wandsworth, Snarresbrook, and Tottenham were detailed.—A paper by Mr. A. Schultz 'On an easy Method of resolving the finest lined Diatomaceous Tests, both dry and uncovered, and in Balsam,' was read by the Secretary.—Mr. A. D. Michael read a paper 'On some Peculiarities in the Reproductive System of some of the Acarina,' the subject being illustrated by drawings and by preparations exhibited under microscopes in the room.—A paper by Mr. F. A. Bedwell 'On a Successful Method of examining *Actinium mesembryanthemum*' was read by the Secretary; the paper was illustrated by a coloured diagram.

PHYSICAL.—April 26.—Prof. W. Adams in the chair.—Mr. C. V. Boys gave an account of some experiments made by Dr. Guthrie and himself on the subject of Arago's rotas.—Prof. S. Thomson communicated five laboratory notes from University College, Bristol.

NEW SHAKSPEARE.—April 25.—Mr. Furnivall in the chair.—Ten new Members were announced.—Mr. Ebsworth read a paper on 'Falstaff and his Satellites, from the Windsor Observatory.' Falstaff was partially defended, and Prince Hal sharply attacked; Poins too. Bardolph was praised for his faithful words on Falstaff's death. The tracing of a probably contemporary cut of Mrs. Quickly feeling Falstaff's feet in his death-bed was produced. 'The Merry Wives' was written and acted between the playing of 'Henry IV.' and 'Henry V.' though after 'Henry V.' had begun. It was an independent play, as shown by the two different Quicklys, and was never meant originally as part of the Falstaff series, but was due to the Queen's command, as tradition said. The puritanic allusions in Falstaff's speeches in 'Henry IV.' were due to his having first been Oldcastle.—Miss E. Phipson read a paper 'On the Animal Similes in "Henry VI.,"' and drew attention to the wide difference that existed between Shakespeare and his brother dramatists in the use of natural history illustration. Most critics assign the authorship of the second and third parts of 'Henry VI.' to Peele, Greene, and Marlowe, in a greater or less degree; but while these writers, equally with Shakespeare, followed the fashion set by Lyly, in 'Euphues,' and in his dramatic works, of drawing illustrations from animal life, their similes are, for the most part, either artificial or commonplace, and imply no acquaintance with the habits and haunts of the various species. The number of animal similes in 'Henry VI.' though not so great as in some other of Shakespeare's works, far exceeds that of any play by Peele, Greene, or Marlowe; more than half of the passages occur, with slight alteration, in the 'Contention' and 'True Tragedy.' Referring to the discussion which followed Miss Lee's paper on these plays, read at the Society's meeting on Oct. 13th, 1876, the reader pointed out the use of technical expressions relating to hawking and other sports, not found in the rival dramatists, and the knowledge of country life displayed.

MEETINGS FOR THE ENSUING WEEK.

- Mos. Royal Institution, 5.—General Monthly.
- Society of Engineers, 7.—'Hydraulic Continuous and Automatic Brakes,' Mr. E. D. Parker.
- Victoria Institute, 8.—Paper by Prof. Lee.
- Society of Arts, 8.—Recent Advances in Telegraphy, Lecture H.L. Mr. W. H. Preece (Guest Lecture).
- Medical, 9.—Annual Oration, by Mr. W. J. Couleoun, and Conversation.
- United Service Institution, 8.—'The Turning Powers of Ships,' Mr. W. H. White.

- Mos. Biblical Archaeology, 8.—'Vegetable Remains from the Egyptian Tomb,' Mr. J. E. Jackson; 'The Calmed in relation to Biblical Archaeology,' Rev. J. Miller.
- Tws. Royal Institution, 1.—Schubert, Mendelssohn, and Schumann, 1.—'The Feasibility of Compulsory Education in Ireland,' Dr. W. N. Hancock.
- Civil Engineers, 6.—Discussion on 'Carriageway Pavements,' Mr. E. E. Clark; 'Addition to the Menagerie,' the Secretary; 'New Species of Woodpecker, from the Island of Tyusu Sima, near Japan,' Rev. H. B. Tristram; 'New Genera and Species of Asiatic Lepidoptera,' Mr. F. Moore.
- Society of Arts, 8.—'The Government Patent Bill,' Mr. W. L. Wain.
- Tws. Royal Institution, 8.—'Dissociation,' Prof. Dewar.
- Mathematical, 8.—'On the Complex whose Lines join Conjugate Points of Two Correlative Planes,' Dr. Hirst; 'Geometrical Theorem connected with the Function of an Imaginary Variable,' Prof. Cayley; 'Some Definite Integrals,' late Prof. Clifford; and a Paper by Mr. E. G. Routh.
- Historical, 8.—'Historical Development of Idealism and Realism,' Dr. Zerk; 'Early Laws and Customs in Great Britain regarding Food,' Mr. O. Walford; 'The Renaissance and its Influences on English Society,' Mr. E. Christie; 'Elizabethan Persecutions,' Mr. J. H. Chapman.
- Society of Arts, 8.—'History of Alluvial and Allied Colouring Matters, and their Production from Coal Tar,' Mr. W. H. Perkin.
- Society of Antiquaries, 8.—'Wall Paintings at Shulbred Priory, Sussex,' Mrs. J. Fowler.
- Royal, 8.—'Sensitive State of Electrical Discharges through Refined Gases,' Messrs. W. Spottiswoode and J. F. Moulton; 'Action of Solid Nuclei,' Mr. C. Tomlinson; 'Results of the Magnetical Observations made by the Officers of the Arctic Expedition, 1875-76,' Staff Commander E. W. Oakes; 'Relation between the Diurnal Range of Magnetic Declination and Horizontal Force as observed at the Royal Observatory, Greenwich, during the years 1841 to 1877, and the Period of Solar Spot Frequency,' Mr. W. Ellis.
- Fai. United Service Institution, 3.—'South Africa and its Military Aspects,' Col. J. G. Gwiler.
- Quekett Microscopical, 7.
- New Shakspeare, 8.—'Sudden Emotion, and its Effect on Different Characters, as shown in Shakspeare,' Mr. E. Rose; 'On "Tears" for "Fears" in "Macbeth," V. v. 3,' Mr. W. Baylis; 'Shakspeare's Reconciliation with the World, as exhibited in the Plays of his Fourth and Last Period,' Mr. T. Tyler.
- Royal Institution, 8.—'Habits of Ants,' Sir J. Lubbock.
- Sav. Royal Institution, 3.—'The Leading Styles of Architecture Historically and Aesthetically Considered,' Mr. H. H. Statham.
- Botanic, 8.—Election of Fellows.

Science Gossip.

MESSRS. CHURCHILL are about to publish a new work by Dr. Spencer Cobbold, in which the author treats of the subject of parasites as it affects the whole animal kingdom. The volume is divided into two books, the first dealing with the parasites of man, and the second with those of animals, including birds, reptiles, fishes, &c. Great attention has been given to the department of epidemics (epizooty), both as regards public health and the welfare of our domesticated animals.

In the *Athenæum* for March 29th it was mentioned that the discovery of two new minor planets had been announced by cable by Prof. Peters, of Hamilton College, Clinton, N.Y. A more accurate comparison with the places of the other small planets than was possible to Prof. Peters at the time has subsequently shown that one of these is identical with a planet discovered by Dr. Luther, at Bilk, so long ago as April 29th, 1861, and afterwards named Leto. The other small planet announced by Prof. Peters is in all probability really a new discovery, and will reckon as No. 194 in the long list, the date of discovery being March 21st, 1879.

MR. FRANCIS GEORGE HEATH has in the press a little volume to be called 'Trees and Ferns,' which is in substance a reprint in a cheap form of portions of his works 'Our Woodland Trees,' 'The Fern World,' and 'The Fern Paradise.' To the book will be added illustrations and an introduction. It will be published by Messrs. Sampson Low & Co.

THE annual Conversazione of the President of the Institution of Civil Engineers has been announced for Monday, the 26th.

THE Royal Society had its Conversazione on Wednesday.

THE *Année Scientifique* of MM. Figuiet and De Parville has been issued. It is a well-constructed summary of the discoveries, in science during 1878.

JACOB BROWN KNIGHT, Secretary of the Franklin Institute, and editor of the *Journal*, died on the 10th of March. At a meeting of the Institute held on the 19th of March, a committee was appointed to prepare a memorial to be recorded on the minutes as an expression of the feelings of the Board.

MR. YATES writes from Leeds:—"The comments you made in reviewing Mr. Wild's book 'At Anchor' give the opportunity of pointing out that whenever the sets of photographs connected

with the Challenger Expedition, and towards which you say 'a large Government grant has been allotted to defray the cost of publication,' are issued, a set ought to be deposited in each of the public libraries in the provinces. The feeling is fast growing that our town libraries (supplied out of the local rates and therefore permanent institutions) ought to hold a synonymous position to that of the British Museum. There the most costly and rare literature can be found and obtained with the greatest facility. No doubt when the provincial representatives at St. Stephen's become alive to this fact, your just complaint of negatives lying *perdu* when the scientific mind is craving for their history will not need repeating."

THE Monthly Record, for October last, of the meteorological and magnetic observations taken at the Melbourne Observatory is on our table, and the Statistics for the Colony of Victoria for 1877.

FINE ARTS

THE SOCIETY OF PAINTERS in WATER COLOURS.—THE NINETEENTH ANNUAL EXHIBITION is NOW OPEN.—5, Pall Mall East. From 10 till 6. Admission, 1s.; Catalogue, 6d.

ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS in WATER COLOURS.—THE FORTY-FIFTH ANNUAL EXHIBITION is NOW OPEN, from Nine till Six.—Admission, 1s.; Catalogue, 6d.

H. F. PHILLIPS, Sec.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS. THE FIFTEENTH ANNUAL EXHIBITION is OPEN DAILY from 10 till 6.—Admission, 1s.; Catalogue, 6d. ROBERT F. M'NAIR, Secretary.

GROSVENOR GALLERY.—THE ANNUAL EXHIBITION OF MODERN PAINTINGS is NOW OPEN.—Admission, One Shilling. Season Tickets, Five Shillings.

MESSRS. GOUPIL & CO.'S FIFTH ANNUAL EXHIBITION of High-Class Continental Pictures, Water-Colour Drawings, and other Works of Art, at their Galleries, 25, Bedford Street, Covent Garden. Open Daily, from 10 to 6 o'clock.—Admission, including Catalogue, One Shilling.

GEROME, the famous Colossal Bronze Group of 'The GLADIATORS,' and 'AN OFFICER OF DRAGOONS.'

DE NEUVILLE, 'LE BOURGET,' 'THE DEPARTURE OF THE BATTALION,' and 'AN OFFICER OF DRAGOONS.'

MEISSENON, 'THE TWO VAN DER VELDES' and 'AN ARQUEBUSER.'

The above important Works, together with fine examples by Herkomer, Jules Breton, Troyon, Van Marcke, Corot, Rousseau, Knaus, Toffin, Tissot, &c. are included in Messrs. GOUPIL & CO.'S FIFTH ANNUAL EXHIBITION.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed), each 3 ft. by 22 feet, with 'Dream of Platte's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Caliph,' &c., at the 100s GALLERY, 25, New Bond Street. Daily, Ten to six.—1s.

THE ROYAL ACADEMY.

(First Notice.)

THIS exhibition appears to be up to the average. There are the usual number of portraits, but among these an unusual proportion are of high quality. It will strike every visitor that a larger space than common has been devoted to landscapes, and several of them, including one by Mr. A. W. Hunt, which we recently described, have places on "the line." A large view of Carnarvon in sunlight (No. 643), by Mr. Brett, is in a similar position. The Lecture Room has grown in favour, and may be described as a second Gallery III. The water-colour drawings show a decided improvement, and the collection now forms a new gallery supplementary to the "Society," the "Institute," the Grosvenor Gallery Exhibition, and the Dudley Gallery.

We shall now give a summary notice, in the order of the Catalogue, of the more attractive examples, besides those which are described below. Miss Thompson sends 'Listed for the Connaught Rangers' (20). Mr. Elmore has three pictures, of which 'A Greek Ode' (213) is the most important and meritorious. M. E. Frère sends 'Grand'maman et Petite-Fille' (49) and a pretty piece named 'Frère et Sœur' (361). Mr. H. Moore has a very good picture of ships and turbulent waves, called 'By stress of weather driven' (75); a still better work is 'Calming Down' (116), the nature of which is suggested by its title; and 'Fifful Gleans' (1446). Mr. Storey contributes his best picture in the pretty 'Orphans' (80), which depicts a

scene in an orphanage, the reception of newcomers by little girls; 'Lilies, Olanders, and the Pink' (575) is a portrait of a young lady seated in a conservatory; he sends likewise three portraits. Mr. A. W. Hunt's 'Leafy June' (98), a beautiful sunlight, and his 'Norwegian Midnight' (11) we have already described. Mr. E. Long's 'Esther' (102), and its companion 'Vashti' (955), will sustain, if they do not enhance, his reputation; he sends besides an excellent portrait of the 'Bishop of Lincoln' (1423). Mr. Linnell has two capital landscapes in Gallery II.: they are named 'Fat Pasture' (120) and 'Sweet fa's the eve' (125). Mr. E. Nicol has a laughable study in 'Interviewing the Member' (173), constituents badgering their fox-hunting representative. Besides his large decoration for Wortley Hall, Mr. Poynter sends a capital portrait of 'Alfred Baldwin, Esq.' (199). Mr. Eyre Crowe's best picture is the 'Execution of the Duc d'Enghien' (943); next in merit is 'Bluecoat Boys returning from their Holiday' (201). Mr. Armitage represents the 'Woman taken in Adultery' (203). Mr. A. Goodwin has a poetical picture of that enchanted 'Valley of Diamonds' (1391) which all of us know through 'Sindbad the Sailor', as well as a capital subject from 'The Sixth Voyage of Sindbad the Sailor' (215). Mr. Pettie's telling picture represents a royal youth about to sign a death-warrant (220); he sends three portraits. Mr. Poole has 'May Day: Adorning the Queen' (295), and 'Imogen before the Cave of Belarius' (231). Madame H. Browne sends a fine picture we saw lately in the *Salon*, here called 'Le Ducat' (306), an old money-changer testing a coin. Mr. Brett's large view of Carnarvon is called 'The Stronghold of the Season, and the Camp of the Kittywake' (643). Mr. Hughes sends a picture of a pretty amateur actress preparing for her part, called 'The Property Room' (929). Mr. J. Clarke's contribution is 'Jeanne's Wedding Day in Mornen' (945). M. Fantin (La Tour) sends a fine sober group of portraits, in deep grey and black, named 'La Famille D—' (1030). Among the sculptures may be noticed Mr. Woolner's bust of 'Sir W. Gull' (1483), an admirable likeness, and two others. Mr. Armstead's fine tomb statue for Lichfield Cathedral of the 'Ven. Archdeacon Moore' (1561), which we described at length the other day, is in the Sculpture Gallery. There are also works by MM. Dalou, Boehm, and others.

Sir Frederick Leighton is a liberal contributor to this exhibition, as was only fitting on his first appearance at the head of the Royal Academy. He sends no sculptures, but his large 'Athlete slaying a Python,' which has been bought by the Academy with a portion of the Chantrey bequest, has become part of the permanent possessions of the corporation, and thus, for good or ill, illustrates a new direction of its activity, new obligations, new possessions. The largest of the P.R.A.'s contributions of the year is named *Elijah in the Wilderness* (188), but as it was sent by thousands in Paris last year, and has been already noticed in the *Athenæum*, we need not say more about it now. Sir F. Leighton's next considerable work is that portrait of *The Countess Brownlow* (977) of which we have already spoken in terms of admiration. It is the stately likeness of a lady standing, in open sunlight, in a landscape, dressed in voluminous white robes, the tint of which assorts admirably with the different white of the gigantic cumuli, which, laden with thunder, are piled in shining masses with purple shadows before the deep blue firmament. The large draperies fall about the lady's form in

—great laps and folds of sculptor's work,

admirably chiselled and finely modelled. Deeper tints than these whites and the carnations glow in the sumptuous roses that she holds, and in her black hair, the deep verdure of the landscape, and the golden blossoms of the furze. Technically speaking, Sir F. Leighton never painted better. A smaller and very charming work,

far less stately and severe than the above, is *Amarilla* (289), a three-quarters length, life-size figure of a damsel of Capua, wearing a red dress under a green velvet jacket, which is embroidered with gold, and open at the bust; on the head is a white coif. There is a golden hue in the carnations which proves delightful care and rare skill on the part of the painter; the expression is at once sweet and luxurious, and there is dreamy emotion in the eyes and on the lips. Here is a beautiful face, not free from sensuousness, but untainted—an image of perfected womanhood. The colour is "made," as it is the custom to say, by the tints above named, and the brown oak-leaves of a trellised arbour, which appears behind the head, the white stone of the parapet against which the girl is leaning, and the bright glimpse of a sunny sea visible from between the stonework and the leaves. *Neruccia* (1358) is a lovely study of a girl, shown nearly to the waist, and looking down in profile; her face is pale and almost wan. These carnations are subtly painted, and the forms are excellently, if, as is common in nearly all the other pictures by the P.R.A., too smoothly, modelled; the nearly black hair contrasts with the wanness of the lucid flesh; an amber necklace encloses the throat; the gown is of a cool white, and is bound by a crimson sash. *Biandina* (119) may be called the complement to the last, the picture of a young girl of a warm tint, with light hair. The features are large and plump, and were painted for their peculiar morbidezza; she wears a white dress and blue corsage, trimmed with rose red. *Catarina* (128) is another member of a category of pictures which owe much to the President's feeling for voluptuous beauty and sense of delicate varieties of character, varieties so subtly differentiated that we cannot attempt to describe them. 'Catarina' is a bust portrait, or rather representation, of a damsel, the fellow to 'Neruccia,' painted with equal felicity, a face which is Oriental in its type, and comprises a high nose, full lips, flat and fine cheeks, large upper eyelids, dark eyes, and black hair; the head is bound by white star-like flowers. Sir F. Leighton has also sent a fine, masculine *Portrait of Prof. Costa* (243), the distinguished painter, whose works—noble landscapes of a monumental kind—we have repeatedly admired at the Academy and elsewhere. This portrait gives the head in a little more than profile view, wearing a thoughtful aspect of the large Italian features. This is one of the choicest examples of brush power in the whole exhibition, bold and strong without *bravura*—a work of the same kind as Sir Frederick's portrait of Capt. Burton, and even finer.

Mr. Prinsep makes his *début* as an A.R.A. with some of the results of his Indian journeys. The most important is called *The Roum-i-Sultana* (409), representing a famous beauty, said to be of European birth, who was one of the wives of the great Akbar. It is, technically speaking, an interesting and highly complex study of many varieties of rose red. The Sultana is reclining on the floor in a deep red dress, supported by pale rose pillows; the figure is, with all Mr. Prinsep's characteristic skill, relieved on the red wall of the pavilion, the scene of the design, which still remains at Futtehpoor-Sikri; a slave attends with a feather fan; an orange tree is near; before the lady is a tray bearing jewels and goldsmith's works. Another picture by the same artist is a capital portrait of the *Maharana of Oodeypore* (422), in a white dress, and seated before a green hanging; it is an excellent study of colour and tone, painted with more clearness in the carnations than we are accustomed to find in Mr. Prinsep's execution, with superior force and perfect keeping.

Mr. Oakes's group of landscapes are distinguished by their brightness and fidelity to nature, by extreme brilliancy in breadth of effect, and a noble sense of the aerial qualities of the subjects, varied as these are by innumerable circumstances. *Disturbed* (378) depicts early spring

twilight on a flat moor, which is clad with furze and moss-like herbage; a little pool with a rocky margin is near the front. The land is covered with warm colour till it reaches the horizon and is lost in tender whitish vapours, which are painted with extreme skill and delicacy; a silvery tone in a flood of light pervades the picture and expresses the purity of the air. Beyond all the darkening evening band is incumbent on the scene, and over it drifting cumuli still catch the sunlight. In front some chance noise has disturbed a plover from her nest in the herbage, and she takes a low flight, leaving four green eggs behind to anybody's care. Technically speaking, this is a study of the rich colour, pure illumination, and solemn beauty of the effect of evening light, with a flush in the sky. The next picture represents an afternoon in the early autumn: it is called *The Woodland Road* (1400), and shows in front the golden hues of a rough gravel track that skirts the clumps of trees on the bank of a little river, dashed with flecks of sunlight and shadowed by the foliage; the course of the stream leads the eye to the depths of the woodland, and forms a vista to the distance, which is distinguished by all the painter's art in representing silvery light; the rougher forest land is succeeded by a more open space, and the river, which is in one place smooth, in another runs swiftly, and here and there its ripples sparkle in the light beneath the grey ashes and darker, denser oaks. The great charm of the picture lies in the grand expansiveness of its subject and the magnificence of the cloudland, which is steeped in a region of soft vapour, having beyond it a world of brilliant blue. A third picture is named *The River Mouth* (33), and shows a stream running out with the retreating tide, and where it meets the sea breaking against the wind in fretful wavelets that dash briskly on the shore, or leap with whiter crests against the dark-green waves, and shine or flash as they rise and fall in the sunlight, impelled by the heady breeze. *A Sussex Village* (477) shows the half-silted river mouth, where the stream has been forced out of its original course, and the fresh water thus pent escapes sidelong to the sea, and forms a calm pool behind the bar. Such phenomena are common wherever a strong sea heaps shingle in estuaries of small streams. The returning tide has filled the pool with clear blue-green water, and is about to fall away and go out to sea again. On the bank are clustered old houses, an historic church, rougher buildings, boats, and few figures. The effect, the silvery illumination, the bands of soft and broken lights and shadows, extending as far as the eye can reach, are the subjects on which Mr. Oakes has exercised all his art; he never did this more happily; the only defect of the picture is that some of the nearer buildings lack a little more solidity.

Mr. Watts has sent to the Grosvenor Gallery a beautiful portrait, which we have described already. At the Academy hangs one hardly inferior, the portrait of *Mrs. Andrew Hichens* (45), which displays a fine, almost Italian face. The whole is treated as a subject for colour, as displayed in a citron-coloured dress and its harmonies of tint and tone. The brown hair is bound lightly in tresses over the forehead, and falls about the neck. This is a masterpiece of skill in dealing with the essentials of art proper, and, although called a portrait and being undoubtedly a likeness, is as precious a picture as supreme technical skill can make it. The addition of what is called a "subject" would not make this a finer picture, although it might impart a "moral" or add pathos to the mystery of a technical triumph. Another portrait has been sent by Mr. Watts. This represents *Lieut.-Col. the Hon. C. H. Lindsay* (288), a veteran soldier, not old in years, wearing a Volunteer uniform of grey and silver, the dress of the St. George's Rifle Corps, the colour of which has been adapted in tone and tint to suit the

flesh, with a result which is admirably solid and faithful, exhibiting the breadth of a Tintoret. Mr. Watts sends a portrait of *The Earl Cadogan* (486).

Mr. Fildes failed to finish for the last Academy exhibition the large picture, which will certainly enhance his reputation. It is far more complete, more delicate, more solid, more of a thorough work of art, than anything he has produced before—more brilliant, purer in colour, and, although tragic, free from melo-drama. The title is *The Return of a Penitent* (63), and the design shows a road by the outskirts of a village where the houses end and the fields begin. On our left is a group of cottages, with houses of a somewhat better class. The effect is that of bright evening, the time when men are returning home from work in the waning golden light. Near the door of one of the houses a girl crouches on the ground in utter grief, having reached her home and found the place empty and desolate, the little garden made a waste, the fence nearly destroyed, the windows shattered, the roses of the porch torn down or fallen from their fastenings, and, like herself, gone all astray. She is the object of scrutiny and comment on the part of some village women, dames and damsels of her own degree or a lower one, who stand apart and look while they whisper to each other. A child gazes, askant and wondering, at the pitiful strange figure, but some of the women know who she is or was, and could fill up the blank in her knowledge of the house and its by-gone inmates, once so dear to her; she is more than half unconscious of the idlers, heedless of the child. The central group of figures is in the middle of the road, a company of labourers with their farm horses jogging on the way homewards. A mounted boy guides one horse, while a jovial baby sits astride and rides before him, shouting as he goes. A labourer, who knows the prodigal all too well, has just turned and recognized the crouching figure; instinctively he pulls back his tall white horse, undecided whether to go and raise the sufferer from the earth. The action of this man is the leading point of the design; its character of mixed instantaneous emotion has been imparted with rare felicity. It was a difficult thing to do this and leave on the spectator's mind no doubt of the artist's meaning. On this spontaneous expression and the deep sympathy it evinces much of the pathos of the picture depends. The same motive is repeated in another way by the action of a dog, which stands near the women, and is in doubt about the stranger. In no respect is this picture more creditable to the artist than in the increased carefulness and refinement of its workmanship, in respect to which, however, there is still much wanting. The only shortcoming, we cannot call it a defect, in this work, as it impresses us, is in the somewhat complicated reading of the subject.

Mr. Millais shows to much advantage this season in his portraits and the fine landscape representing *Urquhart Castle* (150). The ruined fortress, on a promontory of Loch Ness, is seen in an effect of straining wind and far-off drifting rain, and in front of a world of vapours, which race between us and the mountain sides and break like water on the shore. Deep brownish-grey clouds float past the distance, and their silvery, ashy reflections on the troubled water are broken by wan gleams and golden flashes of light. The wind, not being strong enough to raise the surface of the lake in waves, catches enough of the water to form fret ripples and wavelets, which chafe and fret rather than rise and fall rhythmically; the pathos of this action of the wind is more melancholy than a powerful sea-like motion would be. A large boat crosses the water with difficulty, and the movements of the rowers suggest the power of the wind. The sentiment of the picture is distinct in the broken but still stalwart towers, the battlements strongly marked against the grey sky, which is filled with a

golden light, while the lofty walls have but a pale reflection on them, which makes them sterner than ever. This picture may be cited as an example of what appears to us to be the most important technical advance made within late years by professors of the English school, i.e., the attainment of a power to depict silvery hues and to produce harmonious half-tints without sacrifice of power in tone or colour. We shall in the course of this paper mention one or two more illustrations of the same achievement. How valuable such an advance must be we need not say; we trust we are not self-deceived.

Mr. Millais has sent a very characteristic portrait of *Mr. Gladstone* (214), a three-quarters length figure, life size, in three-quarters view to our left. The action is one which has often been remarked in the manner of the late Premier, and it assorts with the expression of the face, which bears the look of a mind overborne by passionate desire to leap out in words, and yet for the time self-controlled, but thus compelled with such difficulty as the clasping together of the hands betrays. The drawing and modelling of the head, the handling of the flesh, are remarkable even among the many works by this painter which illustrate his powers in these respects. The adust greyness of the carnations and the harmonious quality of the same will attract as much admiration from painters as the expressiveness of the features and the energy of the attitude will command from the untechnical world. The figure is, of course, in modern costume: a common black frock-coat, a waistcoat, and trousers as ordinary as they can be, suffice for a great painter to display his skill upon, almost as well as if the subject had been bedizened in fripperies of the Van Dyck school. It is true that if the goodness of a picture depends on the costumes of the subjects this work must be in a bad way, but it is the province of art to make all things artistic. The important portrait of *Mr. Carlyle*, which has for some time occupied Mr. Millais, not being finished, has not been sent to the Academy; it is expected to adorn next year's exhibition. It is a seated figure, the hands on the lap, one leg crossed on the other, with strongly contrasted light and shade on the powerful, deeply indented features, the ashy brownness of the complexion, and the whitish iron-grey of the stubbly beard and thick moustaches. It is no small consolation for the absence of this portrait of *Mr. Carlyle* that *Mr. Millais* has been able to finish two superb portraits of ladies, which are painted with such freedom, so much that is magical in colour, tone, and illumination, that Velasquez himself might own the pictures. One of them, No. 274, represents *Mrs. Beddington* seated in a white evening costume, with a rose at her breast, the whole painted with such lustre of colour and purity of tone, such consummate harmony of fine tints, that seen at a proper distance its charm is irresistible. The companion portrait of *Mrs. Arthur Kennard* (531) is equally fascinating. The face has a peculiarly noble "Roman" character and the cast of features is quasi-classic; the head is remarkable for that dignity of carriage which we see in medals of Roman empresses; the dress, being of white and gold, has been relieved with great boldness and characteristic success on a white Japanese screen, enriched with golden flowers; a mass of tresses is placed near the lady's elbow, and supplies the complementary element in the chromatic scheme of this fine portrait. The chief technical charm lies in the silvery tone imparted by the painter, who has evidently turned to account his close studies, not of Gainsborough, as has been said, but of Velasquez, to whose art these pictures make a far nearer approach than was made by anything Gainsborough achieved. These paintings should be studied by all students of art; yet it is to be feared that the lessons they contain are more likely to be abused than used, and that the imitations which are inevitable will illus-

trate their superficial rather than their subtle elements. Such work as this can only follow long and serious studies, such as *Mr. Millais's* have been; bad imitations are to be made at a much cheaper rate. *Mr. Millais* did not finish his picture of the children of *Charles I.* in prison.

Mr. Hook has studied *Carpaccio* with extraordinary profit, and, without plagiarism, applied the principles thus obtained to an order of subjects which is quite different from that which occupied the great Venetian. Our painter has often charmed us, but, on the whole, he has never been more successful than now. His three pictures represent three Scottish scenes of great beauty. They do not differ from their forerunners, except so far as the application of certain well-mastered principles to differing incidents creates a difference which is rather of degree than of kind; the similarity which prevails throughout *Mr. Hook's* work is radical. In these resemblances of principles and differences of application are the aptest examples of the contrast between style and manner in art. *Mr. Hook* rarely or ever departs from certain principles, but he has never been a mannerist—he never repeats himself, but no one will mistake one of his pictures for the work of another man. This is true apart from the qualities which are proper to our artist's work, that is to say, brilliant illumination and a high, clear key of colouring, which is pitched as near the intensity of nature as the pigments allow. It must be admitted that we do not find the subtlety of *Turner's* art nor his wide range in *Mr. Hook's* productions, which, independent and original as they are, are limited in their range, although their charms are inexhaustible. The *Mushroom Gatherers* (275) depicts a sea-cliff of the Scottish eastern coast in the same manner as other works of *Mr. Hook's* have done, that is to say, we look over a vast expanse of bright dark-blue and grey ocean, in colour as intense as an aqua-marina can be—waters which are in a universal creeping motion so far as the eye can reach, while near at hand they rush, white with foam, into the little nooks and rocky bays below our feet, in which they swell and regurgitate—nooks of which the horns are here and there visible like jagged edges of the land jutting into the sea. The sky is the darkest blue which is possible in a northern latitude in early summer time, and white fishing gulls turn on the wing and descend and dive in the waves or rise laden with their prey. The splendid blueness of the sea and the somewhat paler azure of the sky combine happily with the deep verdure of the cliff tops, the almost gloomy tints of the cliffs themselves, their darkest spaces of shadow; and the whole of these elements of colour contrast or harmonize with the local tints of the dresses of the children who follow an unprofitable trade in gathering fungi in the fields. A "Little to Earn and Many to Keep" (269) has more sentiment, but not more pathos. The scene is a fishing village in a rocky hollow of the coast, where, a little removed from the houses and on the margin of the beach, a sailor has just returned from sea; a boy trudges at his side, and carries the boots of his father, which are nearly as big as the bearer, and an additional load of newly caught fish. The man stops to kiss the baby which a strapping girl has brought to meet him. The most attractive features of this picture are its beautiful airiness, the vividly illuminated blue in blue, and blue saturated with white, which constitute that atmospheric charm which so few can resist in *Mr. Hook's* works; it is a charm which Titian was the first to employ, and which he used with most effect in the "Europa," and later instances of that category in art. The picture before us gains force by the dark bluish sunlight shadows in the notches of the cliff beyond the figures; it would be much improved by a little more care in drawing those figures. *Tanning Nets* (493) is the title of a powerfully toned and deep-tinted coast pic-

ture, in which the contrasts afforded by black, intense orange, sparkling white, dark verdure, and deep blue are parts of the chromatic scheme of the whole, which represents the mouth of a burn, just where it falls into the sea on a low coast, covered with ragged boulders and white sand. On a ridge above the burn a row of black cauldrons are in full service for tanning fishing-nets; beneath the vessels the fires look dark orange in the sunlight, and their red and yellow flames shoot upwards, emitting masses of dun smoke, while the whiter steam drifts slowly on the wind, which breaks the blue sea into spaces of paler tints. Women and men are busy with the nets. Every one will admire the beauty of the atmosphere and the rich colouration of this picture.

Of Mr. Marks's capital pictures the most important is called *Old Friends* (251), two old sailors standing in a ship-breaker's yard, contemplating with intense interest three wooden figure-heads that, blanching by many seasons, many seas, are reared on high near piles of timber. The effigies stand for Nelson, Caledonia as represented by a hideous colossus, and Bellerophon, a grim conventional statue. Old ship timbers, cut in lengths for firewood and stacked in heaps, form a narrow alley, with the loftier workshops and their gaunt, shining windows; beyond are red brick buildings, all raw and crude and ugly, as such structures are. A grey, unlovely sunlight pervades that smoky air, which has an additional tinge of mist. The humour of the picture is not the less faithful because it is a little sad; its pathos is concentrated on the face of the ancient seaman, who recalls his youth while contemplating this row of statues, which, after braving the sunlight and storms of many a voyage, and bowing with every breeze that blew out of the heavens, stand stiffly here, three weather-beaten logs of wood. It must have been difficult to make a picture out of such materials, and that difficulty could not but have presented itself with unusual force to a painter like Mr. Marks, who is too loyal to nature to indulge in those subterfuges of artistic practice which allow escape from difficulties like these. To paint faithfully a stack of cut timber or a coarse brick building in dingy London sunlight requires courage and faith in art. A little "landscape with figures," by the same accomplished painter, has a much more promising subject than the firewood cutter's yard. Mr. Marks has often imported deep pathos to commonplace materials, for example, at the Water-Colour Society's Exhibition, in a drawing by him of a rusty anchor lying on an arid beach, with the curve of a little bay behind it. In the "landscape with figures" which is now before us, and is named *Intellect and Instinct*, and numbered 73, a picture has been made with a common road, its ragged, turfed margin, a broken swarded bank above the road, a warm grey sky, predicting rain. *Intellect and instinct* are typified by an old student and his dog, who are travellers on the road; the man, either purposely or by accident, has dropped, firstly, one of the books he seems to be carrying homewards; secondly, one of his gloves has fallen, and the instinct of the dog is profoundly exercised to decide what he is to do under circumstances so embarrassing; to follow a master is plainly a dog's duty, but to abandon the property of that master seems almost out of the question. The dog lingers by the fallen book, and looks inquiringly after the man, who saunters along unheeding. We all heartily enjoy the warm colour, the rich silvery illumination of this scene. Mr. Marks's third picture is named *Science is Measurement* (379), and the scene is an interior. An elderly *savant*, a student of an old-fashioned sort, is in a spare chamber of a museum; before him, on a pedestal, stands the skeleton of a gigantic wading bird. He holds a tape measure and a note-book; clasped by his lightly pressed lips is a pencil. This picture is full of technical beauty; few, if any, living painters could render

the silvery softness of interior daylight so well. It is certain that Mr. Marks never painted anything better, more faithfully, or more freely than the figure of the student. He never drew anything with more care than the skeleton of the bird.

Mr. H. W. B. Davis sends five fine landscapes with cattle, all of which are worthy of him. A *Midsummer Night* (225) shows cattle on a waste, a nearly barren, undulating moor which overlooks the sea, and where there seems hardly food enough for half-a-dozen birds. The warm, solemn-looking air is full of vapour, and the moonlight is diffused by the mist, so that the shadows are undefined, and summer twilight itself is veiled: an opalescent gleam spreads along the upper part of the view. *Wanderers* (615) is a picture of sunlight, which is, to some extent, veiled, but retains power enough to cast distinct, sharp, and blueshadows, and the mist softens the outlines of the distant hills—gives them a deep indigo tint. A white cow and her calf have gone astray into a ridged waste of dry sand and harsh herbage, and they stand in bovine helplessness in the full hot light; azure shadows on the mother's hide match the warm bright reflections which distinguish them, and, technically speaking, are triumphant illustrations of Mr. Davis's skill. A gleam of light is on the summer sea, which appears beyond the sandy waste. The drawing and painting of the cattle are of a high order. *Cutting Forage on the French Coast* (133) follows the above in our notes. The scene is a cliff top on the coast of Picardy, where labourers load a cart and three horses stand in the deep summer herbage, and masses of wind-blown wild flowers and the seedling grasses shine in the sun. *Picardy Sheep* (935) shows sheep gathered on a down which overlooks the sea. The time is noon; the effect that of full, hot summer; the bright white rim of the smooth, deep grey sea comes slowly and silently inwards on the beach. The picture is full of beauty, and represents the impressive silence of a summer noon with rare felicity. *Cloud and Sunshine* (1399) is a large inland view, the scene of which is near Reading, and rendered from an upland height, from which we look over miles and miles of "dewy pastures, dewy trees," a park-like vista in the front, and further off a vast woodland, distinct with belts and bars of light and shadow, such as are caused by huge impending drifts of dark grey rain clouds and the brilliantly illuminated spaces between them. Large red cattle are grazing in the nearer pasture, and busy rooks air themselves on the grass and on the trees.

Mr. Poynter's *Nausicaa and her Maidens playing at Ball* (307) we have already described. It is one of a series of four pictures designed by the same artist to decorate the drawing-room at Wortley Hall, the seat of the Earl of Wharncliffe. The scene of this work is the sea-shore, with many promontories of white rock receding from us; nearer at hand a low stone cliff, partly clad with trees and smaller shrubs, faces us, with clefts and nooks where masses of the stone have fallen. Large trees close one side of the view and indicate the course of the stream which rushes over the worn grey level of the sand, which liespread like a floor in the little cove. Hither the king's daughter and her companions came the day Ulysses saw them at play and heard their voices in the intervals of their labour. Two stately and beautiful damsels stoop near the running water; one bears a load of rich stuffs and bright white embroidered fabrics, and they talk with animated looks and actions. The players at ball form two groups, both designed with care and spirit. Two ladies sit gossiping on our right and look at the sports of their companions. Mr. Poynter has taken advantage of his subject to introduce studies of beauty in form and face which were not so fully available in the companion pictures of this series; the 'Atalanta,' fine as it is, is hardly an exception to this remark.

Several of the faces aim at a high standard of female beauty, and the artist has in this picture suggested more than one type of classic nobility of form. The figure of the naked girl who in front runs on the sand to catch the flying ball is singularly full of energy, a figure which was to an unusual degree difficult of execution. The vitality and movement of the elder players in the background require no comments of ours, neither need we praise the stately graces and free dignity of the more important figures on our left. There is more light and, as befitted the subject, more brilliancy of colour in this painting than in either of its companions at Wortley. There is less of a certain brownness in the shadows of the carnations which injured the other works, the actions are more varied, and the story is told as forcibly as in 'Atalanta's Race.'

Mr. Alma Tadema's *Down to the River* (238) has already been mentioned in these columns. A lady, her child, and companions descend the steps which lead from a bridge foot to a riverbank, and are about to embark in a boat, of which the owner, a stalwart fellow of Oriental strain, solicits their custom, and points with extended arm towards the way he proposes for them. His companion, a negro, waits below. A lady has preceded the one who is thus addressed; her deep golden coiffure appears at the foot of the picture. The other elements of this work are the long vista of the bridge and its roadway arch, which is placed after the antique mode, the series of larger arches which span the stream, the bright green-blue of the rushing river, and the dark, lucid shadows of those greater arches, in which reflections of the moving water tremble. These elements form a whole resplendent in colour and pure in illumination. The flesh, a leading feature here, is truly realistic, and there is a noble sense of nature in the colour and tone; to relieve these carnations on the groundwork has been one of the rarest triumphs of the painter. This work is to be looked at as a purely technical exercise, the subject being of no account, a rare circumstance in the history of Mr. Tadema's art. This artist contributes a delightful view of a Roman garden, called *A Hearthly Welcome* (165), which we must notice next week.

"*Naughty Kitty!*" (336) thoroughly represents Mr. Leslie's merits and peculiar characteristics. On a terrace in a trim garden, with sloping banks of turf and steps of white stone, an adjunct of a formal red-brick mansion, sits a lady whose beauty is of the kind this artist has so often illustrated. Her dress is white and gracefully worn; graceful is her attitude; delicate are the harmonies of her dark brown flesh, her robes, the green background, and the grey stone; her soft, sweet face is shaded by a straw hat, bound about her deep brown hair by a broad fillet-like riband. She leans her head on one hand, her elbow on the parapet at her side, and looks seriously at the little girl who has brought a recalcitrant kitten up for censure. This is more than the pretty little pastoral which the action of the picture suggests; the dignity and beauty of the lady give it a much higher character. The artist's peculiar olive-golden tone pervades the work. Another picture by Mr. Leslie is called *Alice in Wonderland* (72), and it represents a little girl seated at her mother's side on a couch, listening to the reading by the latter of the well-known legend, and exhibiting that half-happy, half-puzzled air which characterizes children who are not accustomed to concentrate their thoughts on a progressive story. A doll and yellow flowers lie neglected. By far the finest part of this picture is the child's face, with its "crumpled" forehead, bent eyebrows, set eyes, and indrawn lips. The execution of this face is equal to its expression; solid, careful, bright and clear as it is, we take this part of the work to be Mr. Leslie's masterpiece in the class to which it belongs: but the picture is needlessly hard.

Mr. Hodgson makes a brilliant appearance as

a portrait painter with a likeness of *J. R. Clayton, Esq.* (315), well known as a leading member of a firm of art decorators. It is admirably painted, a perfect likeness. Mr. Hodgson also contributes an Oriental pastoral, No. 158, designed to illustrate the verses,—

Say what shall my song be to-day,
And the strain at thy bidding shall flow.

A pair of Eastern lovers is seated in a garden or landscape; he bears a lute and prepares to sing, she leans her head on one hand, meditating, and hesitates to name the melody. The strong and harmonious colour of the dresses, the unusually complete execution of the whole work, distinguish this picture; but the tender gravity of the faces is its highest merit. A capital humorous painting represents *Gehazi, the Servant of Elisha*, (394) rubbing his hands in glee over the talents and raiment which lie before him. The faithless servant's head and facial expression are the best illustrations of Mr. Hodgson's well-known powers in this direction; shortsightedness and petty cunning are thoroughly depicted in them: the action of the figure is energetic and spontaneous to the highest degree. Through an open window we have a glimpse of a bright landscape and retreating figures. "I'll serenade no more" (197) refers to Horace's lines:—

Vixi puella nuper idoneus
Ex militari non sine gloria
Nunc arma defunctumque bello
Barbiton hic paries habebit.

The veteran lover's face is deeply pathetic; and touching on a new vein of expression as it does, this design is trebly welcome. In both pictures the draperies have been executed with thoroughness and that neat finish which is acceptable to the connoisseur. Another picture shows a French naturalist buying "curiosities" of an Arab hunter, and it is called *The French Naturalist in Algiers* (517). The hunter displays his captures; the ground of the place is strewn with the skins and other relics of birds and beasts. It is difficult to care for the subject of this picture; but every one can admire the greatly improved execution and the more searching technique which are remarkable in these latest productions of the painter.

So far as numbers are concerned, Mr. Calderon is an unusually liberal contributor. His pictures are, *A Voyage round the World* (268), a family party listening to a young lady in white who reads from a volume of 'Le Tour du Monde.' One boy listens eagerly, while another and their elder sister look on, evidently less interested, though attentive. The picture is a collection of portraits. *Summer Breezes* (39) is a much bolder piece of work, because the subject admitted courageous treatment. A buxom damsel holds a basket of violets, while she makes what progress she may along the sea-shore, and is buffeted by a fierce wind, which blows so strongly that she seems to lean against it. The effect is bright sunlight; the figure, the too green waves behind it, and the yellow sands are fully illuminated. The half-puzzled, half-laughing face of the girl is capably painted, modelled with solidity, and charmingly expressive. *Twilight* (325) has a subject on which Prof. Longfellow wrote verses; a woman is waiting for the return of her husband, and placed near a window with a child. The glow of firelight on the dresses has been given with great skill: the whole has a rich effect. *The Ambush* (660) is a group of portraits, including boys who hide behind a tree in a woodland path, in order to surprise those who follow them. Mr. Calderon has sent a capital portrait of *Emily, Daughter of the Right Hon. W. H. Smith, M.P.* (386), the solidly painted figure of a lady in a white dress holding a carnation.

THE GROSVENOR GALLERY EXHIBITION. (First Notice.)

We entered this exhibition full of recollections of its predecessors, and we left it nearly, if not quite, as much pleased as in former years. It would be unwise to conceal the fact that there is much

rubbish on these walls, which were originally consecrated to the highest aims and the most original manifestations of current art; but it would be unjust not to admit that the proportion of rubbish is less here than anywhere else in this country.

The Grosvenor started free of the trammels which beset similar institutions, and began without traditions, without gratitude, without fear. To a mistaken kindness it is due that no painter can claim a red ribbon because he has a picture on these walls, as it was supposed an artist so distinguished might do. The original intention is thus far balked, and the proportion of inferior work increases. Notwithstanding this ominous fact there are many fine things here.

Mr. W. B. Richmond's statue of a runner, called *An Athlete* (No. 306), which occupies a prominent place in the West Gallery, is sure to catch all eyes by its vigorous action. Seeming to cleave the wind, the man speeds on, one shoulder a little advanced, both hands clenched fast, one arm a little bent before his chest, the other out behind him as a counterpoise to the forward-bending body. The head is held erect, the face looks forward, the supporting foot turns slightly in, and the toes, while clutching the earth, exert propelling power on the body. In some views the figure seems to fly. There cannot be two opinions about the spontaneity of the design nor about the care and learning expended in executing the statue; the textures of the body and the modelling of nearly every part of the limbs leave little to be desired, although it is true that there are parts—as the fore-arms and the legs proper—where more finish would have completed a highly distinguished example of a painter's success in sculpture.

In the East Gallery are the four pictures with which Mr. E. Burne Jones illustrates the "Story of Pygmalion," and which we have so recently described that we need only now recommend the visitor to study their earnest poetry, their deep romantic passion, and the pathetic charms of their colouring. They are *The Heart Desires* (167), showing the sculptor musing near his cold abstraction of beauty in a marble group of the Graces; *The Hand Refrains* (168), showing how Pygmalion hesitates to proceed with his statue of the ideal woman; *The Godhead Fires* (169), showing Venus bestowing life on the statue; and, finally, *The Soul Attains* (170), showing the meeting of Pygmalion and his mistress. A more important picture than any one of these is *The Annunciation* (166), a large upright design, in which two tall figures appear in the garden of the house of the Virgin, who stands by a well to which she has come for water. The background is architectural, and there is a glimpse by an open doorway through the house; emblematic sculptures are over the door. A lofty bay tree is on our left, and affords the darkest if not the richest piece of colour in the picture. Its brown-bronze foliage, sculptural leaves, and rigid lines assort with the long curves of the draperies of the angel who, speaking to the Virgin, floats high above the earth, with downward pointed feet and upraised hands. The robes of the angel are of a rich purplish brown, and, in their long, tubular, multiform, and gracefully adapted folds, form drapery like that we find throughout the school of Mantegna, the antetype of Mr. Jones's art, its ancient illustrious example, which our own artist has not in any way copied. The action and expression of the messenger indicate at once the dignity of his nature and the noble respect he feels for the object of his ministrations. There is in this figure a dash of greater beauty than Mantegna affected, a mood similar to that of Piero della Francesca pervades its high refinement and pure grace; we recognize something which is to the Mantuan's art what Greek art was to Roman. The beautiful face of the Virgin indicates her condition; the eyes express more than that astonishment or simple reverence which most of the old masters imparted to their versions of the Annunciation; there is wonderful beauty and less self-abnegation than in its prototypes. This is by far the most complete picture our artist has produced; the execution is more searching, the

finish more thorough, the design has been more effectually carried out than in any former work of his. Close to it, a rather unfortunate neighbourhood, hang a minor work of Mr. W. H. Hunt's and a mannered but pretty picture by Mr. A. Moore, to which we shall return. On the other side of the same room are paintings by Mr. Poynter and Mr. W. Crane, before which we shall not at present linger.

Returning to the West Gallery, we may conveniently follow the order of the Catalogue. This introduces Mr. Alma Tadema's capital *Portrait of Herr Henschel* (2) playing and singing while seated before that noble "Byzantine" piano which we lately described at length.—In Nos. 3 and 4, as well as in several other cases, we have examples of studies of buildings, landscapes, and parts of figures made by Sir F. Leighton, in Capri, at Damascus, and elsewhere in the East, such as it is, we believe, the President's intention to bequeath to the Royal Academy when—the date remote!—that body passes under the rule of his successor. We have already stated thus much of Sir F. Leighton's intention, but this is, so far as we recollect, the first public appearance of any of the numerous studies in question.—Nos. 5 to 11 represent a group of pictures by Mr. W. B. Richmond, comprising several admirable portraits. See the charming little girl called *Study of Light and Shade* (9), besides the graceful and beautiful *Phidyle* (8) sacrificing to Athené, whose armed bronze effigies is dimly seen in shadows of the deep tree-clad dell where the white altar stands crowned with flowers and heaped with fruit, whence the faint, blue smoke curls slowly towards the goddess, and the tall nymph is seen erect and naked with prayerful hands upraised. Here is a fine example of style aptly applied to the subject, not without manifestations of luxury of colour, as in the marble of the altar, the lusciousness of the fruit, the richly-tinted shadows of the place; the principle of this style, delightful as that is, has not been very strictly applied to the figure, for this figure is almost statuesque, and its carnations are not fleshy. By Mr. Richmond is the striking *Sarpedon borne by Sleep and Death* (22). Black-robed the one, and white-robed the other, they bear the chieftain, all in armour, through the twilight heaven, and their figures form a highly impressive group, of which the steadfast sailing motion is well expressed. The statue-like three pass before us and are illuminated by the wan lustre of the moon, which makes the firmament behind them a dim bluish mystery, and almost veils the stars.

From these almost monumental portraits and poetic pictures we turn to two large landscapes, the mood of which is antithetical to anything approaching style, in the finer sense of that term; but it is a duty to examine them carefully, because former efforts of Mr. Cecil Lawson have attracted much attention and a large measure of praise. There is no doubt of their prominence here. The larger landscape is *Kent* (19), which represents Kentish hop-gardens, hoasts, cottages, downs, and roads, in a late afternoon effect of sunlight. While admiring highly the Titianesque luminosity of the deep turquoise sky, its far-reaching atmosphere and slow-trailing clouds of golden white, we fail to see the motive of the artist, who, in depicting nature, has chosen an awkward standpoint for his lineal perspective, and very much confused the aerial perspective of the landscape proper which it pleased him to paint. Mr. Lawson has sacrificed local truth in nearly every part of his picture: in the verdure of the hop-vines, and, above all, in what should be the splendid red of the roofs, the golden orange of the roadway, its inevitable purple shadows, and the pure shadows of the same origin on the foliage throughout. He has vulgarized those elements of the view which nature made lovely, and which agriculture had not wrecked, and thus departed from nature without attaining, or even seeming to care to attain, that dignified, monumental style of landscape which is possible when nature is treated under certain rules of art, as in G. Poussin's pictures of old, and Mr. G. A. Fripp's of

our own time. Those shadows which are clear and lovely in nature, and are not to be fouled in monumental art, are here but dirty spaces of almost meaningless pigment; and the lights, which must have been glorious in the sun of such a view as this, sink to the state of an old master's faded picture. Mr. Lawson's model, in this case at least, has been some ill-restored Rubens. *'Twixt Sun and Moon* (18), though the smaller landscape, is the better picture; but every *Salon* shows fifty better of the same type, a type which has found illustrators from Michiels to Jules Dupré. It shows a marsh of rich herbage and glittering pools, black cattle feeding, thinly-foliaged trees.

No. 17, called *Psyche's Toil in Venus's Garden*, by Mr. E. M. Hale, is an illustration of an awkward composition—or rather no composition—of figures, very unfortunate in showing mere affectation than power, unless we are to accept it as a study of colour, in which blue predominates, for a more careful picture. But even this will not justify the slovenly drawing and the coarse execution of the draperies, from which latter especially taste, if not his knowledge, might well cause him to turn with displeasure.—A contrast is made to our hand when we pass from the sentimentalism and pseudo-refinement of the last-named picture to the masculine and masterly *Light, Life, and Melody* (24) of Mr. H. Herkomer, which shows a group of gaunt Bavarian peasants seated at their beer tables in an arbour, while a jäger on holiday plays to them on a rude dulcimer, and two louts conduct a noisy game at skittles. It cannot be said that the light and shade and the general colour of this picture are happily disposed, indeed these elements are in utter confusion, while the local colour of the shadow betrays by its blackness and monotony the mechanical execution of the painting. Nevertheless, the heads are full of true character, remarkable for spirit in rendering, solid, bold in touch. Was it worth while to paint legs like these? In this room is a portrait of *Alfred Tennyson* (49), by Mr. Herkomer, a bold and powerfully painted bust with an extremely unfortunate resemblance to a well-known picture by Mr. Watts. The flesh will not bear that searching examination which this comparison necessitates.

THE SOCIETY OF PAINTERS IN WATER COLOURS. (First Notice.)

THE Catalogue calls this exhibition the ninety-second of the series. It is, however, only the seventy-fourth summer gathering; still it compels us to think what a prodigious number of drawings must have been introduced to the world on these walls. Although on this occasion some of the more eminent members have not been so successful as usual, the newly elected men have been fortunate, and of the entire body very few have failed to contribute.

It is always pleasant to encounter Mr. G. A. Fripp's drawings, and this gathering is unusually well furnished with them; first of them let us notice the noble *Study of Kenilworth Castle, the Keep* (No. 24), a masterpiece of sober breadth and solid modelling, which is delicate in tone and strong of colour. It has the bright pearliness of a fine fresco, and is instinct with the dignity of the subject; the effect is that of pure summer morning. *A View of Lochnagar* (124), with a graver but not grander subject than the last, is equal in technical merit to the piles of red stone on the broken sward in 'Kenilworth,' and like that drawing suggests a fresco. These are examples of water colour proper, painted in the right mode, with little or no body colour, and their transparency attests the value of the process. *A Ruined Manor House in North Wales* (131), a beautiful and simple drawing, may be said to match 'Kenilworth' in subject as in art. *Scene in the Perthshire Highlands* (147), which is equally meritorious, concludes the list of Mr. Fripp's contributions.—The splendid colour and powerful illumination of a picture by Mr. W. H. Hunt contrast strongly with the grey and sober, solid, almost monumental works of his neighbour. This drawing is a *Study of Moonlight*

Effect from Bernes (20), and it gives a view from a terrace over water, a dimly seen plain and town, the lights of which sparkle in the haze, and the broken edges of remote mountains. Except for the awkward but unimportant figures, and the ungraceful shadows of a balustrade in the foreground, this study renders wonderfully a glorious vision of moonlight, a cloud halo of superb colour and solemn illumination diffused on fleecy clouds above and deep blue vapours below. Apart from the halo and the romantic landscape, there is much in this intensely powerful picture which may remind us of Joshua Wallis's remarkable moonlight landscape which is now at Bethnal Green. This is noble poetry, that is admirable prose.

One of the most original drawings here may fairly now have place in honour of its freshness. It is Mr. Marshall's *Sunrise in the Broad Sanctuary* (113), in which the towers of St. Margaret's and the Houses of Parliament rise spectrally in the smoky, misty air of a London winter's dawn; the street is strewn with snow, and men toil to remove it. The buildings are painted with such exemplary care that their pearliness, dingy as it is, has a perfect charm; the harmonies of grey air and grey towers and yellow light are exquisitely given. The fidelity of the illumination and local colour is worthy of William Hunt; we could not give higher praise.—Mr. F. Powell has painted many a sea, but never with more force and fidelity than in *The Freshening Breeze* (29), where purplish dawn clouds are reflected by rapidly moving water, which a strengthening wind is rapidly raising into lofty waves. Scottish fishing smacks are running before the wind. Every one will admire the scientific modelling of the sea, the characteristic movements of the waves, the clouds, and the craft. The peculiar whitish light and the haze in the shadows of the great clouds are fine features in this work. Mr. Powell appears as a figure painter in the large study (No. 189) of a young lady in a white muslin dress, a capital piece of work, a portrait full of character, in which the modelling of the dress and the treatment of the white with the flesh are the best elements.—Mr. Boyce has several characteristically "quakerish" pictures on these walls. Let no visitor miss *The Porte Neuve at Vézelay* (43), an external view of an ancient round tower and its curtain wall, comprising a glimpse through the open gate of a narrow street. The whole is in bright sunlight, seen in the freshest air of spring. It is remarkable for a broad contrast of the shadowed walls and tower, enriched as these are by clear reflections, and the full illumination of the open parts of the scene. The local colour of the shadow on the tower, not less than that of the shadow cast below by the tower, is precious from its beauty and fidelity. An interior view of the same *Porte Neuve* appears in No. 31, and represents the gateway and an arid street in the brilliant sunlight of a fresh spring morning. The view itself is curiously uninteresting, but the painter has made a subject and a picture thanks to that charm which attends fidelity and skill so exquisite as his. We commend to the lover of nature another delightful and ingenuous picture, which represents the view of *The Bourgoin Road, from near Crémieu, Dauphiné* (245), a hollow road between white cliffs, as seen through the light spring foliage of trees in sunlight. That careful balancing of tones and local colours which never fails in Mr. Boyce's work is well seen here, and the picture grows on the observer who can appreciate the tender treatment of the light, the delicate grading of the solid parts, that is, the cliffs and foreground foliage. A more ambitious drawing by this artist will be found on the Fourth Screen, entitled *The Church and Cours des Tilleuls, Crémieu* (291), and representing a vista of town walls, or houses on them, a bright little stream running deep below the outside road, and flanked by a line of elms whose autumn leaves strew the banks of the canal. The painter's affection for naïve views has found full scope in this quaintly pretty subject, which may be said to typify the eighteenth century. The

prim canal, the grey, weather-beaten, sun-eaten stone walls, the formal windows, the sparsely-clad trees, the homely bridge and road, all look as if they had slept a century and woke to find the sun still shining brightly. A bird in a cage in one of these windows might well feel a hundred years old; surely there must be a tinkling of shrill spinets from one at least of these venerable chambers, a clatter of immemorial stew-pans in those kitchens which look on the water. It would be a shame to sweep away such ancient leaves.

Before turning to the noteworthy figure pictures here, let the reader study a few more of the excellent landscapes. Noticeable among these are Mrs. Allingham's brilliant Surrey scenes. *Cottage Gardens, Fir Hill*, (55) is a delightful vision of red-roofed cottages between deep green banks of solid foliage that tower into the still air of a summer morning, resplendent herbage and golden flowers intermixed with it: a picture most artless, but not less delightful, nor less grave and dignified in its breadth, because it is simple and sincere. *The House in the Marsh* (162) is almost equally successful. But most delightful of all is the beautiful and grave drawing called *The Harvest Moon* (169), which shows a tired reaper loitering in a harvest path, turning to look where,

Globed in mellow splendour.

the great golden moon rises slowly from behind a dense fir wood which skirts the field. This is a complete picture, and lacks nothing of art in the graceful and well-considered figure, or in the solemn illumination, the perfect keeping, and the wealth of tones and tints. From the same well-trained hands come *The Young Artist* (203); *Old Farm Buildings, Abinger Hammer* (238), which is distinguished by its brightness and freshness; *The Abinger Arms* (246), a homely, whitewashed roadside inn, in pure sunlight; *The Clothes Line* (283), a pretty picture of a damsel hanging out clothes to dry on a fuzzy common, a little boy near her; and *Carrying Hay* (289).

The leading figure pictures here, apart from those by Sir J. Gilbert, which were noticed in our review of the Exhibition on the Trocadéro, are as follows. Mr. Alma Tadema's *Strigils and Sponges* (241) is that charming representation of women in a bath which we have already described; suffice it now, therefore, to say that it represents a beautiful and beautifully painted and drawn group, gaily enjoying the bath, standing by the fountain of dark bronze, which, contrasting by its sombre richness with the vivid wealth of their carnations, spouts floods of water over the naked limbs. The floor, basin, and walls are of dark grey marble, a tint which supplies the third element needful for the scheme of colour which Mr. Tadema has chosen to illustrate. The picture is eminently happy in the energy and movement of the figures, in their lifelike, unconventional forms, and in the vitality of their expressions and attitudes. We believe M. Rajon has undertaken to engrave this little jewel of a picture, a work which is peculiarly well adapted for his art. On *Wine Lovers* (229) we have already said a word or two. Two Romans are at a table in a room looking on to the red-tiled roof of an atrium; the sunlight falling brightly on this roof is a powerful element in the tone as well as in the colour of the picture. One of the Romans, sitting, receives wine from his companion, who, standing at his side, pours the liquor into his neighbour's cup. Though not so attractive as 'Strigils and Sponges,' 'Wine Lovers' will leave a deep impression on the minds of artists, who are sure not to overlook the illumination on the red roof, nor to forget the delicate keeping of the grey inner walls and their reflections, and the solid painting of the figures in the shadow.—Of two more fine figure pictures here we have already spoken. They come from Mr. Wallis. One of them (14) represents, much in the manner Caracci might have conceived and treated the subject, *Antonio receiving the Congratulations of his Friends*. The architecture, especially the arcade above the figures, needs a little more careful study as to its "making out," but as to its colour, local and general, there is no more to be desired there than elsewhere in

this solid and brilliant Venetian picture. Antonio, who has just left the court, is clad in a purple gown, and descends the outer steps followed by his friends; a party of red-robed senators meet and warmly greet him. A group of youths in the true Venetian garb of red, white, and what not, such as we see in old pictures, stand in front and halloo after the flying Shylock, whose knife and balance lie on the pavement. Behind is the Doge, surrounded by a numerous company. Small as this drawing is when compared with what it is customary to call a "picture," the largeness of its style, the happy breadth of its effect, the felicitous ordering of its chiaroscuro in combined light, colour, and shade, give to it a look of size which is striking. The scheme of colour is one of the best studied we have seen for a long time; undoubtedly it is the masterpiece of the artist in this respect. It would be hard to praise too much the spontaneity of the conception which the design illustrates so happily. The other contribution of the same artist is larger, but not so delightful. The title is *An Operetta* (62); the scene is that which we have already described as comprising numerous splendidly-clad figures of men and ladies in a vast hall, attending the performance of a little play by members of their company, aristocratic prisoners in Paris just before the Terror, and at the moment when gaolers announce to almost heedless ears the names of those who will be called for trial to-morrow. The attitudes have been studied so carefully, the colour and the light and shade have been treated so delicately, that this picture is, no doubt, intended as a preliminary illustration of a much larger work. The result is highly creditable to the artist.

Mr. A. W. Hunt contributes some beautiful landscapes, with notices of which, and of two pictures by Mr. Marks, this article must conclude. Mr. Hunt's *Whitby Churchyard* (130) is a noble illustration of one of the most beautiful scenes in England: a study of purple twilight, with lights of the town seen below the high seat of the spectator on the cliff, which is near the grand monumental tower of St. Mary's. Through the land haze is a gleam from the great dun void of the sea. *Whitby from the Railway Station* (232) is a fine, subtly-painted picture of a grey, mist-laden effect on water, with buildings looming through it, the quaint houses of the ancient town, which are thus made to look bigger than they are. *Durham* (280) has been painted in a place which Mr. Hunt loves as warmly as Whitby itself. It has all the dignity which the city supplies without stint; it is painted in a sad and sober key of colour, in a broad, greyish purple effect, with soft and diffused light. The whole is treated with the greatest delicacy and with rare firmness, and a degree of finish which becomes apparent when the draughtsmanship is studied with the care it deserves. The solemn, grey towers of the cathedral and the neighbouring houses rise above the cliff which guards the river. *Loch Maree* (287) has a great deal of wild grandeur about it.—Mr. Marks's *An Old Anchor* (268) shows what an artist of genius can produce with the simplest materials, a pathetic impression, and a noble illustration of style. The effect is that of a grey day, marked by undefined sadness, and in which gleams of faint sunlight seem to have lost their way, and ashy but not dark clouds brood above the earth. A large anchor, which has rusted to a purple tint while lying year after year on this arid beach, is the chief object in a wide landscape, which extends to a bay where the dark sea slowly breaks in a narrow line of foam, and beyond this low hills rise in gentle slopes. It is a very solemn picture, full of beauty. *The Convent Raven* (26) pleases us less, because it was less worth painting than the 'Old Anchor.' An old gardener monk dozes in a shady nook of a convent garden, near grey stone walls, which seem too cold as well as too monotonous to be true or interesting. The introduction of the raven does not make a complete subject.

THE WEDGWOOD EXHIBITION.

Art Club, Liverpool, April 22, 1879.

I SHALL be obliged to you if, in justice to my work, you will allow me to call your attention to the following passage in your last week's notice of the Catalogue of the Wedgwood Ware Exhibition at the Liverpool Art Club:—

"It will hardly be believed that in this Catalogue of nearly 1,500 of the works of these artists the name of Flaxman occurs but once, that of Tassie twice, one instance of which is in a quotation, and that of Gosset and Fontana once each. These are all the artists' names mentioned in the book."

It certainly was very hard for me to believe your critic's statement, and a cursory re-examination of the Catalogue confirmed my impression that he had slightly deviated from the strict truth. I found, without much difficulty, four-and-twenty places in which Flaxman's name occurs; and besides my mention of Tassie and Gosset (Fontana being the living sculptor who executed the marble bust of Wedgwood, I did not think it necessary to attribute any of Wedgwood's designs to him!) I find the following names of artists, some of them occurring very often, which your critic denies to be there:—Burch, Marchant, Harris, Grant and Hoskins, Stephan, Bacon, Lady Templeton, Lady Diana Beauclerk, Le Brun, Webber, Miss Crewe, Davaere, Pacetti, Hackwood, Angelica Kauffman, Dassier, Renaud, Nini, Voltaire, Joachim Smith, Keeling, Stubbs, Vitalba—but I shall trespass on your space.

With the opinions of your critic, as to the merit to be given to Wedgwood as an art potter, I in some measure agree, and perhaps the most surprising part of your review is, that my Introduction, treating particularly of that subject, and attempting to modify any extreme Wedgwood cultus, receives no notice from a critic pretending to the same opinion; but the whole work is branded as another unjust attempt to foist an extravagant and wrong impression of Wedgwood's genius upon the public.

The character of your paper leads me to hope that your critic will either frankly acknowledge that the Catalogue was not examined, or that I am still under some hallucination on the subject.

CHARLES T. GATTY.

. On re-examining this Catalogue we find that references to artists are more numerous than we thought, but our remarks are substantiated by the second and still more firmly so by a third search through a closely-printed volume of 174 pages, describing, all told, no fewer than 1,950 articles, in which mass it is no wonder that we overlooked a few names which should have been included in the remarks of which Mr. Gatty complains, especially as the attention of the reader is not called to these names. We find the actual number of the references is, to Hackwood 6; Bacon, 1; Pacetti, 4; Grant and Hoskins, 1; Cubards (?), 1; Tassie, 1; Davaere (Davaere ?), 1; Burch, 3; Vitalba, 1; Flaxman, 9; Webber, 2; Gosset, 4; Pingo, 1; Smith, 2; Mollar, 1; Keeling, 1; Handcock, 1; and Marchant, 1. But where are Westmacott, Wyatt, Loeche, Peart, W. Adams, Angelini, D. Rhodes, Voyez, Mrs. Landre, and the women who did good service, Simon, Coward, Watson, Parker, Crofts, Barnett, Boot, Tebo, Dalmazzoni, and others? Of the names we have discovered, a large number were excluded from our former reckoning, because they appeared only in casual references, or simply in the signatures on the works themselves, which could not be omitted in the descriptions, and therefore their appearance is not due to the catalogue. Of nearly two thousand descriptions of works, probably not twenty bear any indications of the artist's names due to this Catalogue. Lady Templeton, Lady Di. Beauclerk, Le Brun (?), Miss Crewe, Renaud, Nini, Voltaire (?), A. Kauffman, G. T. Stubbs, Fontana, Raphael (?), Reynolds, and the like, are named in the Catalogue, but such is the case likewise with Sosstratus and "Pyrgoteles," and as well might the names of Da Vinci and

Phidias appear; but these have nothing to do with the question, which is whether or not due credit has been given to the artists whose skill and genius enabled Wedgwood to sell his wares. Mr. Gatty's Introduction we have read again, and fail to find that he has thrown any light on the names of these artists, but, on the contrary, we have found the following, p. xxi:—"It is, for instance, the opinion of many competent judges that his (Wedgwood's) copy of the Portland Vase is, for fineness and durability of fabric, and for perfection of execution, the most entirely satisfactory ceramic production possibly of all ages." Would any one guess from this sentence that Henry Webber did the greater part if not the whole of the copy in question? The introduction in our Correspondent's letter of the category of names which begins with Lady Templeton's suggests that he has mistaken the nature of our complaint.

SALES.

MESSES. CHRISTIE, MANSON & WOODS sold, on the 26th ult., the following pictures, drawings, and sculptures, from the collection of the late Mr. J. Arden. Pictures: J. Middleton, *A Fine Day* in August in the Isle of Arran, 105*l.* W. S. Burton, *The Cavalier and the Puritan*, 451*l.* E. W. Cooke, Venice, *Riva dei Schiavoni*, 210*l.*; *The Port of Delfzijl*, Holland, 346*l.*; Venice, 850*l.* T. Creswick, *Chequered Shade*, 378*l.*; *The Greenwood Stream*, 409*l.* A. Fraser, *Old Mortality*, the Laird of Milwood's Dinner interrupted by Claverhouse's Dragoons, 105*l.* F. R. Lee, *The Watling Place*, 110*l.* W. Linton, *Bellinzona*, 262*l.*; *Temples of Pestum*, 105*l.* J. E. Millais, *The Order of Release*, 165*l.*, 2,835*l.*; *The Rescue*, 1,312*l.* D. Roberts, *St. Peter's, Looking Back upon Rome*, 168*l.*; *San Maria della Salute*, Venice, 787*l.*; *San Giorgio Maggiore*, Venice, 756*l.*; *A Street in Grand Cairo*, 945*l.*; *A Recollection of Spain*, 798*l.*; *Ruins of the Great Temple of Karnak*, Upper Egypt, 504*l.* C. Stanfield, *Il Ponte Rotto*, Rome, 840*l.* F. Stone, *The Old, Old Story*, 420*l.* E. M. Ward, *The Last Parting of Marie Antoinette and her Son*, 997*l.* Drawings: S. Prout, *A Street in Normandy*, 65*l.*; *Domus d' Ossola*, 110*l.* J. F. Lewis, *The Harem of a Memlook Bey*, 724*l.* Sculpture: J. Durham, *"Go to Sleep"*, 126*l.* P. Macdowell, *"The Day-Dream"*, 178*l.* Also the following pictures from other collections: M. Hobbema, *A Dutch Village on a River*, 218*l.* Teniers, *Interior of a Guard-room*, 546*l.* C. R. Leslie, *The Merry Wives of Windsor*, 577*l.* T. Creswick, *Hastings Beach*, 189*l.* F. Guardi, *The Grand Canal*, Venice, 246*l.*; *The Approach to Venice*, 210*l.*; *St. Mark's Place*, 210*l.*; *The Piazzetta of Mark*, 257*l.*

FINE-ART GOSSIP.

THE election to the Slade Professorship of Fine Arts at Oxford is to take place on the 7th inst. There are seven candidates, being Messrs. John Brett, Comyns Carr, Watkins Lloyd, W. B. Richmond, J. P. Seddon, Cave Thomas, and the Rev. R. St. J. Tyrwhitt.

MR. A. DE NEUVILLE has undertaken a commission from the Fine Art Society, in New Bond Street, to depict the defence of Rorke's Drift. In order that the painter of 'Le Bourget' may successfully carry it out, he has made it a *sine qua non* that he shall be furnished with every possible information. The Society would therefore esteem it a favour if they could be furnished with the following:—Photographs of those engaged, and uniforms of their regiments, personal narratives of the defence, sketches of the localities, Zulu arms and dresses, &c.

THE fortnightly committee meeting of the Society for the Protection of Ancient Buildings was held at the Society's rooms, 9, Buckingham Street, Strand, on Thursday, the 24th of April. The petition to the Metropolitan Board of Works against the proposed raising of York Gate at the foot of Buckingham Street was agreed to. The proposed demolition of Penton Mewsey Church was discussed. A letter was read in which it was

stated that this interesting church was to be destroyed so that the materials, valued at 330*l.*, might be sold to help forward the rebuilding of the new church, to be erected on another spot. It was resolved that the Society make efforts to raise subscriptions in the neighbourhood and elsewhere for the preservation of Penton Mewsey Church. The reply of the Ecclesiastical Commissioners with reference to Southwell Minster was read, and it was decided that it should be published together with the rest of the correspondence. Progress was reported in twelve cases of proposed restorations which the Society has under its notice. Fifteen local Honorary Correspondents, distributed over twelve counties, were confirmed in their appointments; three new Members were elected.

THE Society for Photographing Relics of Old London is about to issue a fresh selection of views in permanent photography, carrying on the series of publications which illustrate many of the fast vanishing historical and picturesque buildings of the metropolis. Canonbury Tower, Barnard's Inn, old houses in Aldersgate Street, Christ's Hospital, the churchyard of St. Lawrence Pountney, and a house in Great Queen Street supply subjects for this issue. Mr. A. Marks, Long Ditton, is the Hon. Secretary for receipt of subscriptions for these views.

THE Council of the Bradford Historical and Antiquarian Society has agreed to present a memorial to the Bishop of Ripon and the Consistory Court against the granting of the faculty for the rebuilding of Haworth Church on the present site.

WE have received a letter from Mr. Seymour Haden in reply to Mr. Middleton's communication which appeared in our last number. We are forced to defer the publication of Mr. Haden's answer till next week.

MUSIO

THE TWO ITALIAN OPERA-HOUSES.

THE popularity of Bizet's 'Carmen' is unquestionable. The Spanish opera, for such it is, despite the French nationality of the composer, has such a firm hold on public opinion that the Haymarket opera-house was filled at the opening night of the season, on the 26th ult. For last Tuesday's representation Signor Verdi's 'Traviata' was given. The liking of the opera world, whether here, on the Continent, or in the United States, for two productions the librettos of which are so disagreeable and repulsive, is one of the most curious facts in the records of the lyric drama, and indicates how little adverse criticism which makes morality the ground of objection will affect the reception of operas. And this public determination to accept 'Carmen' and the 'Traviata' as standard works of the *répertoire* is the more singular as, from the æsthetic point of view, neither one nor the other opera can be pronounced to be a masterpiece: the sickly sentimentality of the 'Traviata' is on a par with the boisterous coarseness of the 'Carmen.' And yet Signor Verdi's setting of the 'Dame aux Camélias' of M. Alexandre Dumas fils, and Bizet's adoption of Prosper Mérimée's novel, as arranged by MM. Meilhac and L. Halévy, were presented on consecutive evenings at our two Italian opera-houses: 'La Traviata,' on the 26th ult. at Covent Garden, and on the 29th at Her Majesty's Theatre; 'Carmen' at the last-mentioned establishment on the 26th and the 1st of May. As regards the representatives of the two Traviatas, the superiority of Mdle. Heilbron, the Dutch *prima donna*, at the Royal Italian Opera to the Algerian artist at Her Majesty's is unquestionable. Both singers have been heard before in the part of Violetta Valéry, the former five seasons since at Covent Garden, the latter only recently at the Haymarket. Mdle. Heilbron is an artist in every sense of the word. Since the departure of Madame Pauline Lucca there has been no vocalist so worthy of alter-

nating the chief characters with Madame Adelina Patti as Mdle. Heilbron. In her case there is no necessity to adopt an apologetic tone, there is no occasion to prophecy that she has a brilliant future before her, because, both as an actress and a singer, she is a thoroughly well-trained artist. She is mistress of the *bravura* style; there is no slurring, no sliding, but a firm attack with perfect precision added, and, as she possesses the advantage of a truly sympathetic organ, her *cantabile* passages are charming; she has both fervour and passion. Mdle. Heilbron has adopted the quiet mode of representing the part, so that the obnoxious realism of the 'Traviata' was dispensed with, and for this reason she very properly subdued the singing of the opening *brindisi*. Certainly the impression she made on last Saturday's audience was unmistakable; there is nothing like the genuine applause of a really approving house. Mdle. Heilbron was fortunate in having as Alfredo M. Capoul, who created such a sensation in the part at the Italian Opera-house in Paris. Signor Graziani was substituted for Signor Cotogni, who was unwell, as the elder Germont, but the former was not in good voice or he was incommenced by the orchestral pitch. Some surprise has been naturally expressed at the return of Madame Ambre after the very little impression she made on a previous occasion in the 'Traviata,' and her subsequent essay of Juliet at the Paris Lyrique in 'Les Amants de Vérone' was not calculated to improve her chances here. Signor Frapoli has had American practice and experience since he made his *début* at Her Majesty's Theatre; but his Alfredo and the Germont of Signor Galassi cannot come within the category of high-class performances. The rehearsing of 'Carmen,' with a fine orchestra to play the accompaniments, more and more confirms the opinion of amateurs acquainted with the music of Spain, that the score of the late French composer possesses very limited claims to originality. This is not a case of the selection of a single piece to illustrate nationality. Bizet was not content with using only one Spanish air, the 'Habenera,' which he admitted to be a citation, but he ransacked the entire *répertoire* of the different provinces in Spain, and appropriated the vocal and dance tunes without hesitation or recognition of the source of his so-called 'characteristics,' the proper word for which is plagiarisms. To call 'Carmen' a representative opera of the French national school is to erase Spain from the map of Europe and to deny to her a special school of music. Last Saturday's cast at the Haymarket is precisely the same as that of New York, when 'Carmen' was played there within the same month, a most remarkable illustration of operatic enterprise at the present period. The changes here since Mr. Mapleson produced 'Carmen' last June are, that Michaela is allotted to Madame Sinico, *vice* Mdle. Valleria, Madame Lablache takes the place of Mdle. Bauermeister as Mercedes, and Signor Franceschi replaces Signor Roveri as Zuniga. Mdle. Minnie Hauk is still Carmen, Signor Campanini José, and Signor Del Puente Escamillo the Toreador. The honours of the performance were to the Italian tenor, who must assuredly have visited Spain during his career, so completely does he in action and bearing realize the part of José, the unfortunate soldier, so cruelly treated by the Seville cigar girl. Rarely has a more powerful piece of acting accompanied by passionate singing been witnessed on the lyric stage than the José of Signor Campanini. The character certainly wins the sympathy of the audience, and so does his guardian angel Michaela, but, however modified may be the delineation of Carmen, the part must always be more than disagreeable on account of her heartless treatment of the soldier she causes to desert. Mdle. Minnie Hauk's interpretation has not been subdued in its tone and action by her American experience. The assertion that her version can only be the true reading is quite erroneous; neither Bizet nor his French poets objected to the idealistic mode of

Madame Galli-Marié, when she created Carmen at the Salle Favart in Paris, in March, 1875, and audiences at Her Majesty's Theatre, when Madame Trebelli presented the part under a very softened aspect (quite ignoring the realistic tendencies of the American *prima donna*), fully appreciated the prudence of the French contralto in not heightening the colouring of the too-demonstrative Carmen. It is alleged that the gipsy exacts the peculiar style of Mdle. Minnie Hauk, and this excuse was found for Piccolomini's Traviata, but Bosio quite upset the theory, and as we have now Traviatas who are not realistic, so have there been and will be Carmens who are not obnoxious.

The second part assumed at the Royal Italian Opera by Mdle. Turolla has been Leonora in Signor Verdi's 'Trovatore.' Precisely the same objections raised when she played Margherita must be now repeated. It is absurd to bring out a Leonora who cannot execute the scales in the *cavatina* 'Tacea la notte.' A fine voice is a great gift from nature, but art requires cultivation. The other new-comer, Mdle. Pasqua, has gained ground by her admirable acting as Azucena and her excellent method in singing, although the music of the gipsy is too trying for her in the lower notes. The Manrico of Signor Sylva was as objectionable as his Roberto; what with his *tremolo* and his baritone *timbre*, and his peculiar physique, he is one of the oddest tenors ever seen at Covent Garden. Signor Carbone officiated for Signori Cotogni and Graziani, both indisposed, and to whom ordinarily is assigned the part of the Count. Signor Verdi's 'Ernani' was revived on the 29th ult., Mdle. Thalberg resuming the character of Donna Elvira, M. Maurel being Don Carlos, Signor Vidal Don Silvio, and Señor Gayarré taking the title part. Signor Bevilacqua was the conductor for the first time this season. The next revival was on Thursday night, with Auber's 'Fra Diavolo,' for the first appearance of Mdle. Valleria as Zerlina, Mdle. De Belocca Lady Koburg, Signor Ciampi Lord Koburg, and M. Capoul in the title part. Madame Cepeda is announced to enact Elizabetha in Herr Wagner's 'Tannhäuser' this evening (Saturday). Next Tuesday Madame Adelina Patti is to reappear in Donizetti's 'Lucia.'

The *début* of Mdle. Marie Vanzandt as Zerlina in 'Don Giovanni' is announced for this evening (May 3rd) at Her Majesty's Theatre, where next Tuesday there will be another first appearance, Mdle. Libia Drog as Leonora in the 'Trovatore.' Next Thursday there will be the return of Madame Gerster-Gardini as Amina in the 'Sonnambula,' and this event will be speedily followed by the no less welcome presence of Madame Christine Nilsson on the Haymarket boards.

THE MUSICAL UNION.

PROF. ELLA commenced his thirty-fifth season of the Musical Union Matinées in St. James's Hall on the 29th ult. The programme included Haydn's String Quartet in D minor, Op. 78, and Mendelssohn's String Quintet in B flat, Op. 87, a posthumous work. The executants were Signor Papini, first violin; M. Wiener, second violin; Heer Hollander and Mr. Hann, violas; and M. Lasserre, violoncello. Besides these gems of chamber composition, Beethoven's Sonata (Appassionata) in F minor, Op. 57, introduced to the subscribers M. Xaver Scharwenka, who has played twice this season at the Crystal Palace Concerts. The first time he played his own Pianoforte Concerto, which Mr. Dannreuther gave at Sydenham in 1878, and the second time M. Scharwenka was the substitute for Madame Montigny-Réaumur, who had been announced to perform the 'Emperor' Concerto of Beethoven in E flat. The Polish pianist's name is likely to come prominently before the public, for he has already published some seventy compositions, of which those for the pianoforte give him distinctive claims to be placed in the first rank of modern composers. He is yet young, for he was born in Posen in 1850, and made his *début* in Berlin, where he now resides, in 1869. The ex-

quite finish, refinement, and expressive colouring in the execution of the quartet and quintet left nothing to be desired; but worthy of special remark was the interpretation of the *andante scherzando* and of the *adagio* in Mendelssohn's charming inspiration; these two movements were executed with the nicest observance of light and shade, and with indescribable *pianissimo* effects. M. Scharwenka's reading of the sonata was passionate and fiery, almost too powerful, perhaps, in the opening *allegro* and in the *presto finale*, but in the *andante con moto* the emotional and tender passages were rendered poetically and fervently. The Polish pianist has proved that his capacity for the performance of chamber compositions is as marked as that he has displayed in playing with a full orchestra.

SACRED HARMONIC SOCIETY.

The forty-seventh season of the Sacred Harmonic Society ended in Exeter Hall on the 25th ult., with a splendid performance of Handel's 'Israel in Egypt,' under Sir Michael Costa's direction. The solo singers were Miss A. Marriott, who is but a novice as yet, Miss J. Jones, Madame Patey, Mr. Lloyd, Mr. H. Cross, and Mr. Santley. The two last-mentioned artists were encoined in the duet, 'The Lord is a Man of War,' as was Mr. Lloyd for his superb singing of the *bravura* tenor air, 'The enemy said.' The oratorios performed during the past season have been Handel's 'Messiah,' 'Samson,' and 'Israel in Egypt'; Spohr's 'Last Judgment'; Mendelssohn's 'Elijah'; Sir Michael Costa's 'Eli'; Mozart's 'Requiem' and 'Twelfth Mass.' At the two morning concerts, the introduction of which may serve the financial interests of the Society materially, Rossini's oratorio, 'Moses in Egypt,' and Mendelssohn's 'Elijah' were given.

NEW PHILHARMONIC CONCERTS.

MR. W. GANZ has auspiciously commenced his directorial career as sole conductor of the New Philharmonic Concerts, now in the twenty-eighth season. It is too late to change their title; but a great mistake was committed at first starting in assuming a designation which indicated an intended opposition to the ancient Philharmonic Society, inasmuch as the musical world was large enough for the two associations; and as the policy of the elder society was essentially conservative, the new undertaking had an ample field for artistic exertion in the introduction of novelties. The opening of the season in 1852 was so far remarkable that at the concerts in Exeter Hall a band unprecedented in number and in quality was engaged, and Berlioz was the conductor, some of whose compositions were played in London for the first time; but, enthusiastic as was their reception by the musical public generally, the strait-laced purists have succeeded in ignoring the orchestral and other productions of the gifted French composer, despite the verdict in his favour pronounced by the connoisseurs of Germany and Russia. The recent reaction in the French capital at last roused the Crystal Palace Directors, and on the 30th of November last the marvellous specimen of picturesque and varied instrumentation—Berlioz's orchestral illustration of Byron's poem, which he has called 'Harold in Italy'—was performed, and with such decided success that Mr. Ganz very judiciously introduced it in his programme of the 26th ult.; and although there were not the seventy stringed instruments which were heard in 1855 in Exeter Hall, with the late Ernst as the player of the *viola obbligato*, written for Paganini, the execution in St. James's Hall was, on the whole, creditable, thanks to the self-possessed and steady beat of the conductor, and to the vigour of the band, of which M. Pollitzer is *chef d'attaque*. No doubt, owing to the ample employment of wood, brass, and percussion by Berlioz, the fifty-three string performers were at times rather rough, but their vigour even if excessive was natural. So far as the reading of the score was concerned, it was evident that Mr. Ganz

had discerned the composer's intentions; there was sufficient poetic colouring for the two movements which are so fascinating and ear-haunting, namely, No. 2, the March and Evening Prayer of the Pilgrims, and No. 3, the Serenade of the Mountaineer of the Abruzzi. The orgie of brigands forming the *finale* was scarcely given with the required *allegro frenetico*, but it was prudent not to accelerate the *tempi*, considering the constant breaks, surprises, refrains, and reprises which the fiery impulses of Berlioz dictate in the movement. Herr Strauss ably acquitted himself of the *viola* part technically, but it exacts almost a giant's bow arm to fully develop its fine points. The symphony evidently was sensational in its effects, although the controversy as to the extent to which orchestration can be carried will not cease, for precedent and form will influence musicians who claim to be of the orthodox school, while the daring originality of Berlioz, combined with his catching themes, will always attract the admiration of amateurs who are moved by the poetry of art. The other pieces in the scheme were Beethoven's 'Egmont' Overture, Herr Rubinstein's Ballet Music and Wedding March for his opera 'Famors,' and the Pianoforte Concerto in E flat, with orchestra (Herr Halle pianist). The Danish *prima donna* Mdlle. Augusta Schou (? Skau)—we do not vouch for the right spelling of the name, as in the opera prospectus it is Schau, but Mr. Ganz has published it as Schou—sang the *bravura* air of the Queen of Night, 'Gl' Angui,' from Mozart's 'Plauto Magico,' Signor Verdi's 'Caro nome' ('Rigoletto'), and Danish and Swedish songs; the lady may shine as a concert singer if she can acquire charm in style and correct her imperfect intonation.

CONCERTS.

MR. HENRY GADSBY's dramatic cantata, a setting of Sir Walter Scott's poem, 'The Lord of the Isles,' much abridged, of course, was performed at the Crystal Palace Saturday Afternoon Concert of the 26th ult., the composer conducting his own work. The parts were thus distributed: Edith of Lorn, Miss Mary Davies; Isabel Bruce, Madame Cummings; Ronald (the Lord of the Isles), Mr. B. McGuckin; Allaster (Lord of Lorn), Mr. Wilford Morgan; Robert Bruce, Mr. Ludwig; and the Abbot, Mr. H. A. Pope. The work was noticed in the *Athenæum* when it was produced at Mr. Kube's Brighton Festival. The defects of the libretto were pointed out, and it certainly does not gain on a rehearing. The composer's clever setting of 'Alceste' has caused the hearers of the present cantata to expect a more dramatic composition, and, except for the *scena* of Bruce, 'Oh, holy man!' which was encoined, and the quartet, 'Oh, stay thy vengeful purpose' (the best number by far of the score), there was but scanty applause; the composer was, however, recalled at the close. Previously to the cantata Mr. Manns conducted the performance of Schumann's Overture in E minor, Scherzo in C sharp minor, Finale, Op. 52. Well played as it was, this medley, which has the air of having been intended to be a symphony, is weak and dull, except in the concluding movement.

The scheme of the fifth Philharmonic Society's Concert on the 30th ult., in St. James's Hall, Mr. Cusins conductor, comprised Beethoven's Symphony in C minor, two overtures by Schubert in the Italian style, Sterndale Bennett's 'Paradise and the Peri,' and Mendelssohn's Violin Concerto (Señor Sarasate, who also introduced Lalo's Norwegian Fantasia). The vocalists were Miss Bailey and Herr Henschel.

Musical Gossip.

MADAME MONTIGNY-REMAURY will be the pianist this afternoon (May 3rd) at the Crystal Palace, the conductor of the concerts having explained that he had in error announced her to play on the 19th ult., owing to his having mislaid the lady's letter, stating that she would not be in London before the 3rd inst., he having given her

the option of three Saturdays. A Spring Overture, by the late Hermann Goetz, will be introduced this day, and there will be two *débuts* at the palace of vocalists, namely, Madame Schuch-Proska, from the Dresden Opera-house, and Mr. W. Carleton, the baritone, from America, who has been in the Carl Rosa English opera company in the provinces. The Crystal Palace Saturday series of orchestral concerts will end on the 17th inst. with the benefit of Mr. Manns.

THE Sydenham manifesto for the season 1879 has been issued; the operatic and concert arrangements are attractive. Mr. Ernest Gye's Royal Italian Opera company (excepting Madame Adelina Patti) will perform on the Wednesday afternoons six operas from the *répertoire* in succession, commencing on the 7th inst. with 'Don Giovanni.' On the 14th of June there will be a musical festival, at which the Duke and Duchess of Connaught will be present. Military promenade concerts and ordinary orchestral ones will be given. There will be the usual gatherings of the Sunday School Choirs, of the Good Templars, of the London Board Schools, as also ballad concerts, &c.

THE Alexandra Palace musical attractions will be two concerts during the season, with singers from the Royal Italian Opera company, besides other concerts, at which our leading English singers will appear.

SIR JULIUS BENEDICT will conduct, as usual, the musical arrangements at the anniversary dinner of the Newspaper Press Fund on the 7th inst., the Earl of Rosebery in the chair. Mr. Mapleson, of Her Majesty's Theatre, and Mr. E. Gye, of the Royal Italian Opera, have kindly promised the co-operation of members of their respective companies.

MR. JOHN BOOSEY will give the first of four morning ballad concerts in St. James's Hall this day (Saturday).

MR. SULLIVAN's operetta 'Box and Cox' was performed on the 30th ult. at Cromwell House with an exceptionally strong cast, as Messrs. Arthur Cecil, Corney Grain, and G. Grossmith were the representatives of the chief characters. The performance was in aid of the sufferers by the floods in Hungary, and Mrs. Freaake's comedieta 'Deeds' was included in the entertainment, which will be repeated on the 14th inst.

ALTHOUGH we do not deem it expedient to publish the names of pupils at concerts where they display their progress, it may be mentioned that the National Academy for the Higher Development of Pianoforte Playing has proved to be a valuable educational institution; the fifth annual Students' Concert was given in Langham Hall on the 30th ult.

THE *début* of Fräulein Bettaque as Agathe in Weber's 'Der Freischütz,' at the Imperial Opera-house in Berlin, has been signally successful. She was one of the singers in the chorus, but having been called upon to sing a part in a concerted piece which Madame Mallinger could not or would not sing, Fräulein Bettaque executed the passage so skillfully that her immediate promotion from the ranks to be *prima donna assoluta* was the result. A similar piece of good fortune attended Madame Pauline Lucca when she was a chorist in Vienna.

AFTERNOON performances will be commenced on the 17th inst. at Her Majesty's Theatre, to be continued every Saturday afternoon during the season.

SINCE the production of 'Polyeucte' at the National Opera-house in Paris, M. Gounod has been hard at work with his poets, MM. d'Ennery and Brévil, to complete the five-act opera, 'Le Tribut de Zamora,' for its production this year, during the directorship of M. Halanzier; but the latter has refused to mount the work, on the ground that by the time it is ready for representation his lease will have expired, and that he is not disposed to incur trouble and expense of which his successor will derive the benefit.

WE regret to hear that M. Charles Lecocq is seriously ill in Paris.

MR. CHARLES HALLE will resume this season his pianoforte recitals in St. James's Hall, beginning on the 9th inst., with the co-operation of Madame Norman-Néruda, Herr Ries, and Herr Straus.

M. GOUNOD conducted the first representation at the Opera-house in Antwerp of his opera 'Polyeucte,' the reception of which was most enthusiastic.

In an article called "Songs of the People" in this month's *Temple Bar Magazine*, a writer has striven to prove the existence of a national school of composition as evidenced in our ancient ballads, and stress is laid on the fact that no other country but the United Kingdom possesses three national anthems.

A GERMAN composer, Herr Albert Diedrich, has set the story of Robin Hood as a three-act opera, which has been successfully produced at Frankfurt. Prof. Macfarren's best opera, 'Robin Hood,' will bear revival.

DRAMA

LYCEUM.—'LADY OF LYONS.'—Mr. Irving respectfully announces that, in response to the expression of enthusiasm and delight with which the public has received the representation of 'The Lady of Lyons' at the Lyceum Theatre, it will be repeated at 8.15 every Evening excepting Wednesdays, when 'HAMLET' will be performed.—LYCEUM.

'HAMLET'—MORNING PERFORMANCES.—In accordance with the wishes of a large section of the public, Mr. Irving has much pleasure in announcing a series of MORNING PERFORMANCES of 'HAMLET,' commencing Saturday, May 3rd, and every Saturday Morning during May, commencing at Two o'clock. Seats for the Special Performances may be booked. 'HAMLET,' Mr. IRVING; 'OPHELIA,' Miss ELLEN TERRY.—LYCEUM.

THE WEEK.

OLYMPIC (morning performance).—'Married not Mated.' A Comedy-Drama, in Four Acts. By Frank Harvey.

'MARRIED NOT MATED,' the new drama of Mr. Frank Harvey, produced at a morning performance at the Olympic Theatre, for the purpose, it may be assumed, of being transferred, in case of a success, to the evening programme at the same house, is a fair specimen of modern workmanship. To any high quality of dramatic art it does not pretend. Its dialogue has no claim to rank as literature, its situations are familiar, and its plot suggests previous works. It has, however, a fair measure of interest, it is shapely and symmetrical, and it presents under fairly stimulating conditions characters which sometimes amuse and never offend. In saying thus much we are assigning it a place by the side of the plays of domestic origin which in recent years have obtained the most signal success. There is no reason, indeed, why a piece like this should not, with a slightly strengthened interpretation, obtain an enduring hold upon a public in the judgment of which a sympathetic story compensates for the absence of more distinctly dramatic qualities.

The notion on which the story rests is indicated in the title. A man of obscure origin, suddenly enriched by the death of a relative, marries for ambition, and links for a while his destiny with that of a woman of higher birth and of uncongenial tastes. So blinded is he by her brilliant qualities, he is ignorant that the heart he thinks he gives her is really in the keeping of a cousin with whom he has been educated from childhood. The woman, meanwhile, has sacrificed, for the sake of a thoroughly selfish and mercenary father, a poor suitor whom she loves. When, too late, the former lover returns rich and titled, she realizes the full measure of the mistake she has made. We have here, then, a collision of interests and passions such as underlies a score of dramas. What follows, if commonplace, has

at least the merit of being logical. The husband, ruined by conjugal extravagances and the foolish speculations into which he is led by his father-in-law, is deserted by his wife, who, at the moment when his affairs collapse, elopes with her old lover. Nothing then remains, to a dramatist who knows how indispensable to the enjoyment of the public is a happy termination, but to kill the woman and leave the hero in a position to contract a second and more suitable marriage. Domestic scenes of a kind of which the English playgoer never tires and one more ambitious situation, in which the husband, while recovering from a species of swoon, overhears dishonouring proposals to his wife and her acceptance of them, are introduced, and a play is thus obtained. As the hero is presented with quietude and truth to nature by the author, as Mr. Carter-Edwards, a well-known member of the "Mdlle. Beatrice Company," succeeds in furnishing a novel and effective portrait of a wicked baronet, and as Mr. Appleby, an actor with whom we are less familiar, plays with moderation and knowledge of stage effect in a low comedy part, the whole is received with favour. A better chance of a remunerative success would, however, be afforded by a more adequate presentation of the female characters. Miss Saunders's genuine talent is employed in a part of little importance; Miss Eliza Saville, who plays the leading part, has pathos, the effect of which is marred by mannerism; and Miss Robberds, who enacts the faithless wife, assumes a part for which she has no apparent qualifications.

Gramatic Cassio.

THOSE who indulged in the dream that the Censorship of plays had at last arrived at the sound conclusion that it might allow a body like the Comédie Française to produce a complete and unexpurgated repertoire have judged too favourably. Two plays announced for production are now, we hear, put under the ban. It is a misfortune for art that the responsibility of the acts of the Censorship is divided. We can scarcely hope to find an official bold enough to challenge for himself the derision of civilized Europe or to accept the blame of actions that make educated Englishmen hang their heads whenever the question of theatrical art is broached.

DURING the present summer a new theatre will be erected in Glasgow, close to the present Gaiety Theatre. The building is intended to accommodate 2,000 persons, and will cost about 60,000.

A BURLESQUE of 'The Lady of Lyons' has been produced at the Imperial Theatre, with Miss Lydia Thompson and Mr. Brough in the principal parts. The author is Mr. Younge, an actor who has played with success at more than one London theatre.

THE 'Ticket-of-Leave Man' was revived at the Adelphi on Saturday afternoon last, with Mr. Henry Neville and Miss Lydia Foote in their original characters. Other parts were played by Messrs. Harcourt, Flockton, Pateman, Misses Coveney, Jacks, and Harris.

'LE FILS NATUREL' of Alexander Dumas fils is to be translated by M. Louis Oxley, and his translation will be shortly published by Messrs. Kerby & Edean.

'LE MARQUIS DE KÉNILIS,' a drama in five acts, by M. Charles Lomon, produced at the Odéon, strikes a highly patriotic note, but is not in other respects remarkable.

TO CORRESPONDENTS.—M. C.—B.—E. C.—G. S.—A. O. L.—M. & E.—B. S.—T. S.—H. W.—E. R. C.—received.
No notice can be taken of anonymous communications.

SAMPSON LOW, MARSTON & CO.'S NEW PUBLICATIONS.

Now ready, LIEUT.-GEN. VALENTINE BAKER'S NEW WORK,
entitled

WAR IN BULGARIA. By Lieut.-

General VALENTINE BAKER PASHA, Imperial Ottoman Army, Author of 'Clouds in the East,' &c. 3 vols. demy 8vo. with Plans and Maps, cloth extra, 6s.

"The author has so great a reputation as a splendid officer, that his narrative cannot fail to be read with the interest inspired by his nationality, and with the respect due to his authority."

Illustrated London News.

"The volumes are a mine of wealth for the soldier, and we strongly recommend every officer who loves his profession not only to read them carefully, but to give them a prominent place in his library."
Athenæum.

NEW ART WORK.

The HUNDRED GREATEST MEN:

Lives and Portraits of the One Hundred Greatest Men of History. Upwards of a Hundred and Fifty fine Plate Engravings, 12 by 15 inches. Portraits of the POETS: Homer, Dante, Shakespeare. The ARTISTS: Phidias, Raphael, Beethoven. The PHILOSOPHERS: Socrates, Aristotle, Bacon. PREACHERS: St. Paul, St. Augustine, Luther. HISTORIANS: Herodotus, Tacitus, Gibbon. MEN OF SCIENCE: Archimedes, Newton, Galileo. WARRIORS: Alexander, Cæsar, Napoleon. INVENTORS: Gutenberg, Arkwright, Watt. Historical introductions by Matthew Arnold, Max Müller, Dean Stanley, Froude, Taine, Renan, Helmholtz, and Emerson. [Prospectus sent on application.]

The SHAKESPEARE KEY: Unlock-

ing the Treasures of his Style, elucidating the peculiarities of his Construction, and displaying the beauties of his Expression; forming a Companion to 'The Complete Concordance to Shakespeare,' by CHARLES and MARY COWDEN CLARK, R. Authors of 'The Complete Concordance to Shakespeare,' 'Shakespeare Characters,' 'The Girlhood of Shakespeare's Heroines,' &c. Demy 8vo. about 550 pages, cloth extra, 5s. [Now ready.]

A NEW SERIES of ILLUSTRATED

BIOGRAPHIES of the GREAT ARTISTS. It is proposed to issue this Series in the form of handbooks, which may be read in the study, the class-room, or the fields. Each work will be the History of a Great Artist, or a brief history of a Group of Artists of one school; and will contain Portraits of the Masters, and as many Examples of their art as can be readily procured. Cheapside of price being especially aimed at, the introduction of expensive new Engravings will be inadvisable.

TITIAN. From the most recent authorities. By Richard Ford Heath, B.A., Oxford, Head Master of Bilsford Grammar School. [Now ready.]

REMBRANDT. From the Text of C. Voerman. By J. W. Mollet, B.A., Officier de l'Instruction Publique (France). [Now ready.]

RAPHAEL. From the Text of J. D. Passavant. By N. D'Anvers, Author of 'Elementary History of Art.' [Ready in May.]

VAN DYKE and HALS. From the Text of Dr. Lenncke. By Percy R. Head, Lincoln College, Oxford. [Ready in May.]

* * Several other Volumes in preparation.

Each volume will be illustrated with from 15 to 20 Full-Page Engravings, printed in the best manner. The price of each volume will be 3s. 6d.

Elegantly bound in cloth, gilt edges, price 3s. 6d.

TREES and FERNS. By Francis

GEORGE HEATH, Author of 'Our Woodland Trees,' 'The Fern World,' 'The Fern Paradise,' &c. Illustrations by Birket Foster, W. H. J. Root, Harrison Weir, &c.

"We are glad to welcome writers like Mr. Heath."—Spectator.

Now ready, small 8vo. limp cloth, price 3s.

FOUR LECTURES ON STATIC

ELECTRIC INDUCTION. By J. E. H. GORDON, B.A. Delivered at the Royal Institution of Great Britain, 1879. Numerous Woodcut Illustrations.

A FOURTH and CHEAPER EDITION OF

The KHEDIVE'S EGYPT; or, the Old

House of Bondage under New Masters. By EDWIN DE LEON, ex-Agent and Consul-General in Egypt. 1 vol. demy 8vo. cloth extra, 7s. 6d.

"There is not a dull page in it, and yet it is as instructive as it is amusing. It really depicts the khedive's Egypt, and shows Egypt as it is."—Examiner.

A VISIT to the COURT of MOROCCO.

By ARTHUR LEARED, M.D., Author of 'Morocco and the Moors,' &c. Demy 8vo. with Map and some Illustrations, cloth extra, 5s. [Now ready.]

NEW NOVEL.

The CAT and BATTLEDORE, and

other STORIES. By HONORÉ DE BALZAC. Translated into English by PHILIP KENT, B.A., Trinity College, Cambridge, Barrister of the Inner Temple. 3 vols. crown 8vo. cloth, 31s. 6d. [Now ready.]

London: SAMPSON LOW, MARSTON, SEARLE & RIVINGTON, Crown-buildings, 188, Fleet-street, E.C.

MESSRS. CASSELL, PETTER & GALPIN

Have the pleasure to announce that they will publish,

IN A FEW DAYS,

The THIRD VOLUME of the

NEW TESTAMENT COMMENTARY FOR ENGLISH READERS.

EDITED BY

C. J. ELLICOTT, D.D., Lord Bishop of Gloucester and Bristol.

VOLUME III. price 21s. contains—

EPHESIANS, PHILIPPIANS, COLOSSIANS, and PHILEMON	By the Rev. ALFRED BARRY, D.D.
THESSALONIANS I. and II., and ST. PETER I.	By the Rev. A. J. MASON, M.A.
ST. PETER II. and ST. JUDE	By the Rev. A. PLUMMER, M.A.
TIMOTHY I. and II., and TITUS	By the Rev. H. D. M. SPENCE, M.A.
HEBREWS	By the Rev. W. F. MOULTON, D.D.
ST. JAMES	By the Rev. E. G. PUNCHARD, M.A.
ST. JOHN'S EPISTLES, I., II., and III.	By the Rev. W. M. SINCLAIR, M.A.
THE REVELATION	By the Rev. W. BOYD CARPENTER, M.A.

Volume II. (Second Edition), price 21s. contains—

The ACTS of the APOSTLES	By the Rev. E. H. PLUMPTRE, D.D.
ROMANS	By the Rev. W. SANDAY, M.A. D.D.
CORINTHIANS I.	By the Rev. T. TEIGNMOUTH SHORE, M.A.
CORINTHIANS II.	By the Rev. E. H. PLUMPTRE, D.D.
GALATIANS	By the Rev. W. SANDAY, M.A. D.D.

Volume I. (Fourth Edition), price 21s. contains—

ST. MATTHEW, ST. MARK, and ST. LUKE	By the Rev. E. H. PLUMPTRE, D.D.
ST. JOHN	By the Rev. H. W. WATKINS, M.A.

"A greater boon to students of the New Testament than this Commentary has never, we believe, been published in England."—*Spectator*.

"It would be hard to conceive a work that should do more to correct and expand popular opinion as to the true nature of the New Testament."—*Academy*.

"Of the substance of the Commentary, and of its suitableness to the end in view, it is not very safe to speak on a cursory examination; but we have kept it on our library table for some months, for the purpose of perpetual reference, and can testify to its perspicuity and perfect fairness."—*Saturday Review*.

"This work is a real gain to English Christendom. It will be welcomed by thousands as a help tendered by learning to religion."—*Contemporary Review*.

"We have here far less notice of disputes and discrepancies—far more attention to the bearings of the holy words of Christ and the incidents of His divine life upon thought and practice, upon prayer and duty. We think this work in many ways more delicate and anxious than that which belongs to the commentaries of a different order; and we must heartily congratulate Bishop Ellicott on the success of his fellow-labourers."—*Guardian*.

"No Commentary designed 'for English readers' comes anywhere near it, whether for spiritual insight and suggestiveness, or exact scholarship, or wide erudition, or resolute handling of difficulties, or that fearless freedom of interpretation which springs from an absolute confidence in the sanctity and power of truth."—*Expositor*.

"This is a work by thorough scholars and careful exegetes, intended for the use of those unable to read the sacred text in its original languages, and to put them in possession of its exact sense, at the same time carefully maintaining that higher exegesis that any mere grammatical analysis can supply—the development and exhibition of the inner life and meaning of the sacred writers."—*British Quarterly Review*.

"It aims at much, but it more than meets what it claims to do. Its comments are those of our time and age, and they are what readers will regard as 'life to the inner soul as well as light to the appreciative mind.' It is readable, because it tells one what he wants to know; and it is not tiresome, because it gives you in a nutshell what other commentators spread out over several pages."—*New York Times*.

CASSELL, PETTER & GALPIN, Ludgate-hill, London.

THE MICROSCOPE IN MEDICINE. Fourth Edition. 21s. By LIONEL S. BEALE. J. & A. Churchill.

PROTOPLASM. Third Edition. Plates, 10s. 6d. By LIONEL S. BEALE. J. & A. Churchill.

DR. WATTS on ASTHMA: a Treatise on the only Successful Method of Curing this Disease. By ROBERT G. WATTS, M.D. M.R.C.S. L.S.A., &c., 5, Bulstrode-street, Cavendish-square, London, W.

London: C. Mitchell & Co. Red Lion-court, Fleet-street.

Just published, price 2s.; postage, 5d.

ECCLESIA IN PARADISO: in Memoriam of the Departed. (An Unpublished Death-day Register.) Hayes & Co. 17, Henrietta-street, W.C.

Demy 8vo. cloth, price 10s. 6d.

THE ART OF SPINNING and THREAD MAKING, with Calculations and Tables for the use of the Carding and Spinning Master. By JOHN WATSON, Author of 'The Theory and Practice of the Art of Weaving.' George Watson, Glasgow; Simpkin, Marshall & Co. London.

Just published, in 2 vols. 21s. at all Libraries.

MAUD ATHERTON. By ALFRED LEIGH.

Also, at 2s. 6d. crown 8vo. post free.

TAKE MY ADVICE: a Book for every Home. Giving complete and trustworthy Information on everything pertaining to Daily Life.

London: James Blackwood & Co. Lovell's-court, Paternoster-row.

IMPORTANT MUSICAL BIOGRAPHY.

Just ready, price 12s. 6d. in 2 vols.

FREDERIC CHOPIN: his Life, Letters, and Works. By MORITZ KARASOWSKI. Translated by E. HILL. "The truth about Chopin's life was not known until the appearance of Karasowski's recent and masterly biography."—*Novels, Dictionary of Music and Musicians.*

Also, lately published,

FRANZ LISZT'S LIFE OF CHOPIN. 6s.

London: W. Reeves, 125, Fleet-street.

THE STUDENT'S CHEAP EDITION OF REV. JOSEPH COOK'S celebrated BOSTON MONDAY LECTURES. Revised by Author. With Preludes on Current Events and copious Indexes. Crown 8vo. cloth, 1s. 6d. each. **BIOLOGY—TRANSCENDENTALISM—ORTHODOXY—CONSCIENCE and HEREDITY.** Rev. PHILLIPS BROOKS'S SERMONS in TRINITY CHURCH, BOSTON, U.S. Crown 8vo. cloth, 4s. 6d.

"Since Robertson, of Brighton, died, no English or American preacher has more thoroughly interpreted the spirit and purpose of our modern life than Phillips Brooks."—*N. Y. Times.* "There is not one discourse in this volume which is not distinguished by some of the highest qualities of this Christian preacher. He has thoughtfulness, breadth, culture, and fine sense. His sermons were persons in Boston who say that Mr. Brooks is the greatest of living preachers."—*Nonconformist.*—R. D. Dickinson, Farringdon-street.

Lately published, in super-royal 8vo. 7s. 6d.

A MONOGRAPH OF THE SILURIAN FOSSILS OF THE GRYAN DISTRICT IN AYRSHIRE, with special reference to those contained in the "Gray Collection." Fasciculus I. RHIZOPODA, ACTINOZOA, TRILOBITA. By H. ALLEN, NICHOLSON, M.D. D.Sc., &c. Professor of Natural History in the University of St. Andrews; and ROBERT ETHERIDGE, Jun., F.G.S. With 9 Lithograph Plates and other Illustrations on Wood.

"A very valuable contribution to the paleontology of the Silurian rocks of Scotland."—*Contemporary Review.*

"The authors are carrying out their task with scrupulous care, accuracy, and thoroughness."—*Journal of Science.*

"This fasciculus is a piece of paleontological work of the very highest character, and we trust the authors may be encouraged, by the reception it meets with from their confederates and the public, to complete it in the same style."—*Popular Science Review.*

William Blackwood & Sons, Edinburgh and London.

JUST PUBLISHED.

Large post 8vo. with Engraved Portrait, 6s.

Professor MÜLLER'S

LIFE OF FIELD-MARSHAL VON MOLTKE.

Translated by PERCY E. PINKERTON.

And Edited by Captain H. M. HOZIER.

"Müller's admirable life of Moltke."

Globe, in Leader on Lord Chelmsford, 17th March.

"Most graphic and picturesque."—*Morning Post.*

"A highly interesting monograph of this illustrious soldier."

Cent. Journal.

"This interesting account of Moltke's life."—*United Service Gazette.*

"Of absorbing interest to all... Those who have undertaken it have shown themselves worthy of the subject, and deserve our best thanks for presenting us with a book so full of interest, at the same time so true a description of a master-mind."—*Examiner.*

"Of the great, manly, modest old soldier Moltke we in England at all events have heard so little that there is scarcely a page in this admirable memoir that will not come upon the majority of readers with the agreeable shock of a pleasant revelation. The book is, indeed, a delightful one, admirably translated and edited... It might have been written by an Englishman for the impartiality of the opinions in it."—*Magpie.*

"The volume is of great interest... It presents to us a man of fine character and amazing force of intellect and will... We must not be tempted to further extracts, although the quotations given from Moltke's letters are full of interest. We can only repeat what we have remarked already, that the book is one which ought to be read."

Literary World.

"The history of the two great campaigns, which are replete with military achievement and the highest military art, cannot be studied with other than absorbing interest... In recommending this volume to our readers we can only say that the translation of Mr. Pinkerton reads easily and well, and that the selection of editing it has been performed by Captain Hozier with success. The advantages afforded by his personal acquaintance with the two campaigns... have enabled the editor to discharge his duty in a very satisfactory manner, and to the great benefit of the biographer and of the readers of his work."

Army and Navy Gazette, 9th April.

"It is just what a biography should be—brief and yet full enough to give a clear idea of all the leading incidents in a life that was well worth writing."—*Naval and Military Gazette*, 10th April.

"It is not a theme about which the author need feel diffident lest the subject he has selected should prove 'caviare to the general.'... We can cordially recommend the reader to turn to these pages for himself."—*Civil Service Gazette*, 10th April.

"Author, translator, and editor may be congratulated upon their respective shares in the production of this work, for all have done well, especially the author, who has had the good sense to write the life of the great strategist within moderate limits... The materials for this admirable biography have been derived from works either written by Moltke himself or from information which he has himself furnished."—*Broad Arrow*, 9th March.

W. Swan Sonnenschein, 15, Paternoster-square.

"Who does not welcome 'Temple Bar'?"—JOHN BULL.

At all Booksellers' and Railway Stations, price 1s.

THE TEMPLE BAR MAGAZINE,

No. 222, for MAY, 1879.

Contents.

I. PROBATION. Book I. Chaps. 16—19.

II. UHRIAGE.

III. THE MEMOIRS OF CAPTAIN D'ARTAGNAN.

IV. JOHN BROWN.

V. SYDNEY DOBELL.

VI. THE FISHERMAN'S WIDOW.

VII. A JUDGE OF DIVORCE.

VIII. SONGS OF THE PEOPLE.

IX. LONDON BRIDGE.

X. BICE.

POPULAR NOVELS,

AT ALL LIBRARIES.

CROSSFORD.

By THOMAS WARDEN. 2 vols. crown 8vo.

LATHEBY TOWERS.

By ALICE CORKRAN, Author of 'Bessie Lang.' 3 vols. crown 8vo.

SATURDAY REVIEW.

"'Latheby Towers,' in thought and art, as well as in care and finish of the execution, more than confirms us in the favourable opinion we then formed of Miss Corkran's powers."

EXAMINER.

"In the person of Clara Saville the author must be credited with the creation of one of the most lifelike and charming heroines of recent fiction."

HARDING THE MONEY-SPINNER.

By MILES GERALD KEON, Author of 'Dion and the Sibyls.' 3 vols. crown 8vo.

Also, immediately,

EGYPTIAN BONDS.

By E. KATHARINE BATES. 2 vols. crown 8vo.

RICHARD BENTLEY & SON, New Burlington-street.

CHEAP REVISED EDITION

OF

NICHOLAS MICHELL'S POETICAL WORKS.

Steel Frontispiece—Angels Watching the Central Sun.

Gilt edges, price 2s. 6d.

THE IMMORTALS;

OR, GLIMPSSES OF PARADISE.

By NICHOLAS MICHELL.

"A theme conjectural and vast... There is much power in this volume."—*New Monthly Magazine.*

"This is a charming work. It discourses in noble imagery, in beautiful poetic language, in memorable lines and passages, on the loftiest, the most important, and the most interesting, of all themes to humanity. We may say it adds to our religion a new and glorious object of love and adoration, for, as some modern astronomers prove to us, our sun, with all his attendant planets, is moving through space around a vast central sun in the Pleiades. The author describes this far distant star—the centre of the universe—as the probable home of the blest, and thus imparts a new and thrilling interest to those orbs of heaven... In hundreds of beautiful passages he discourses on the soul or spirit. He writes on paradise and on love; on the death of a maiden and her lover, an angel descending and carrying him to view the glories of creation in all the planets and the sun... These are grand and noble themes; they address themselves to our own interests, to our own lives; they awaken new and lofty feelings of awe, reverence, and adoration. No one can read this book without loving it, and without being improved and elevated."

North British Advertiser (Edinburgh), July 2, 1876.

"The entire poem is an intellectual treat."—*Oxford Chronicle.*

Also, with Steel Frontispieces, gilt edges,

PLEASURE 2s. 6d.

FAMOUS WOMEN and HEROES 2s. 6d.

THE POETRY OF CREATION 2s. 6d.

SIBYL OF CORNWALL: a Tale 2s. 6d.

"Poems such as these give genuine delight, while they elevate the mind, and improve the taste for what is beautiful."—*Civil Service Gazette.*

Crown 8vo. Illustrated, Sixth Edition,

RUINS OF MANY LANDS 3s. 6d.

Containing Descriptions of the Chief Remains of all the Ancient Kingdoms of the World.

London: WILLIAM TEGG & Co. Pancras-lane,

Cheapside.

In crown 8vo. price 7s. 6d.

A HOUSEWIFE'S OPINIONS.

By AUGUSTA WEBSTER.

"No one can read Mrs. Webster's books without immediately perceiving that she is a woman of genius, possessed of remarkable common sense and a rare facility of expression. Her translations from the Greek are among the very best we possess, and her 'Dramatic Studies' is a very original and vigorous work. Now she wins once more deserved and universal praise for a work which, if it be not altogether to our old-fashioned taste, is full of sound reasoning, and well merits to be carefully studied."—*Morning Post.*

Macmillan & Co. London.

MESSRS. WM. H. ALLEN & CO.'S NEW LIST.

COAL-MINES INSPECTION: its History and Results. By R. NELSON BOYD, F.R.G.S. F.G.S. 8vo. 1s.

ENGLAND and RUSSIA in CENTRAL ASIA. By DEMETRIUS CHARLES BOULGER, M.R.A.S., Author of 'The Life of Yakoub Beg, of Kashgar.' With Appendices and Two Maps, one Map being the latest Russian Official Map of Central Asia. 2 vols. 8vo. 36s.

THE KABUL INSURRECTION OF 1841-42. Revised and Corrected from Lieut. KYRE'S Original Manuscript. By Major-General SIR VINCENT KYRE, K.C.S.I. C.B. Edited by Colonel G. B. MALLESON, C.S.I. Crown 8vo. with Map and Illustrations, 9s.

NARRATIVE OF A JOURNEY THROUGH THE PROVINCE OF KHORRASAN and on the N.W. FRONTIER OF AFGHANISTAN in 1873. By Colonel O. M. MACGREGOR, C.S.I. C.I.E., Bengal Staff Corps. 2 vols. 8vo. with Map and numerous Illustrations, 21s.

A HISTORY OF AFGHANISTAN, from the EARLIEST PERIOD to the OUTBREAK of the WAR of 1878. By Colonel G. B. MALLESON, C.S.I., Author of 'Historical Sketch of the Native States of India,' 'History of the Indian Mutiny,' &c. 8vo. with Map, 12s.

WARREN HASTINGS: a Biography. By Captain L. J. PROCTER, Author of a 'History of India,' 'Studies in Biography,' &c. Crown 8vo. 8s.

WHO IS MARY? a Novel. By J. W. SHEERES, C.S.I. [In the press.]

London: Wm. H. Allen & Co. 13, Waterloo-place.

PHENIX FIRE OFFICE, LOMBARD-STREET and CHARING CROSS, LONDON.—Established 1782. Prompt and Liberal Loss Settlements. Insurances effected in all parts of the World.

JOHN J. BROOMFIELD, Secretary.

EAGLE INSURANCE COMPANY,

79, Pall Mall.

For LIVES only. ESTABLISHED 1867.

Accumulated Funds £3,066,514
Also a Subscribed Capital of more than £1,500,000
Reports, Prospectuses, and Forms may be had at the Office, or from any of the Company's Agents, post free.

GEORGE HUMPHREYS, Actuary and Secretary.

LAW LIFE ASSURANCE SOCIETY.

FLEET-STREET, LONDON.

Assets on the 31st December, 1878 £5,515,739
Income for the year 1878 £86,479
Amount paid in Claims to 31st December last 11,338,026
Aggregate Reversionary Bonuses hitherto allotted 5,523,128

The Expenses of Management (including Commission) are under 4 per cent. of the Annual Income.

Attention is specially directed to the Revised Prospectus of the Society; to the New Rates of Premium, which are materially lower for Young Lives than heretofore; to the New Conditions as to extended limits of free travel and residence; and to the Reduced Rates of extra Premium.

Loans are granted on security of Life Interests and Reversions in connexion with Policies of Assurance.

Prospectus and Form of Proposal will be sent on application.

CLERICAL, MEDICAL, and GENERAL LIFE ASSURANCE SOCIETY.

19, St. James's-square, London, S.W.

City Branch: Mansion House Buildings, E.C.

FINANCIAL RESULTS.
Annual Income £279,000
Assurance Fund £2,181,000
Bonus added to Policies in January, 1877 £237,000
Total Claims by Death paid £2,867,000
Subsisting Assurances and Bonuses £5,377,000

DISTINCTIVE FEATURES.
Credit of half the first Five Annual Premiums allowed on whole term Policies on healthy Lives not over 40 years of age.
Endowment Assurances granted, without Profit, payable at death or on attaining a specified age.
Invalid Lives assured at rates proportioned to the risk.
Claims paid thirty days after proof of death.

REPORT, 1878.

The 54th Annual Report just issued, and the latest Balance Sheet rendered to the Board of Trade, can be obtained at either of the Society's Offices, or of any of its Agents.

GEORGE CUTLIPPE, Actuary and Secretary.

ACCIDENTS OCCUR DAILY!

ACCIDENTS OF ALL KINDS

Provided against by a Policy of the

RAILWAY PASSENGERS' ASSURANCE COMPANY.

The Oldest and Largest Accidental Assurance Company.

The Right Hon. Lord KINNAIRD, Chairman.

Subscribed Capital, 1,800,000. Annual Income, 214,000.

Bonus allowed to Insurers of Five Years' standing.

1,350,000. have been paid as Compensation.

Apply to the Clerks at the Railway Stations, the Local Agents, or 64, Cornhill, London.

WILLIAM J. VIAN, Secretary.

JOSEPH GILLOTT'S

STEEL PENS.

Sold by all Stationers throughout the World.

ALLEN'S SOLID LEATHER PORTMANTEAUS.

ALLEN'S VICTORIA DRESSING BAG.

ALLEN'S STRONG DRESS BASKETS.

ALLEN'S REGISTERED ALBERT DESPATCH BOX.

ALLEN'S NEW CATALOGUE of 800 articles for Continents

Travelling, post free.

37, West Strand, London.

NOTICE.—The **FIRST EDITION** of Mr. **THEODORE MARTIN'S 'LIFE of H.R.H. the PRINCE CONSORT,' VOLUME IV.,** being already exhausted, a **SECOND EDITION** is in preparation, and will be ready on the 9th of MAY. With Portraits, demy 8vo. 18s.

London: SMITH, ELDER & Co. 15, Waterloo-place.

NEW VOLUME BY ROBERT BROWNING.

Now ready, fcap. 8vo. 5s.

DRAMATIC IDYLS.

By ROBERT BROWNING.

London: SMITH, ELDER & Co. 15, Waterloo-place.

NEW NOVEL BY THE AUTHOR OF 'UNDER SEAL OF CONFESSION,' &c.

Next week, at all Libraries,

BASILDON.

By Mrs. ALFRED W. HUNT,

Author of 'Thornicroft's Hall,' 'Under Seal of Confession,' &c.

2 vols.

London: SMITH, ELDER & Co. 15, Waterloo-place.

THE NEW BOOK ON WHIST.

In post 8vo. cloth, price 3s. 6d.

THE ART OF PRACTICAL WHIST.

By Colonel DRAYSON, R.A.

DEDICATED, BY SPECIAL PERMISSION, TO H.R.H. THE DUKE OF CONNAUGHT, K.G.

GEORGE ROUTLEDGE & SONS, Broadway, Ludgate-hill.

COMPANION VOLUME TO THE 'HISTORY OF ROMAN LITERATURE.'

Now ready, in crown 8vo. cloth bevelled, 10s. 6d.

SPECIMENS OF ROMAN LITERATURE,

FROM THE EARLIEST PERIOD TO THE TIMES OF THE ANTONINES.

Part I. ROMAN THOUGHT—Religion, Philosophy and Science, Art and Letters. Part II. ROMAN STYLE—Descriptive, Rhetorical, and Humorous Passages.

Edited by CHARLES T. CRUTTWELL, M.A., Merton College, Oxford,

Head Master of Bradfield College;

And PEAKE BANTON, B.A., some time Scholar of Jesus College, Cambridge.

WITH SYNOPSIS AND INDICES COMPLETE.

London: CHARLES GRIFFIN & Co. Stationers' Hall-court.

AT ALL THE LIBRARIES.

With 2 Portraits, 2 vols. 8vo. cloth boards, 24s.

A MEMOIR of the LIFE and EPISCOPATE of BISHOP

SELWYN. By the Rev. H. W. TUCKER, M.A., Author of 'Under his Banner,' &c.

Illustrated, crown 8vo. cloth boards, 3s. 6d.

The WATCHES on the LONGSHIPS: a Cornish Tale of the

Eighteenth Century. By JAMES F. COBB.

"A capital story, and one we heartily commend to boy readers, both gentle and simple."—*Guardian*.

Square 16mo. cloth, bevelled boards, gilt edges, 1s. 6d.

MONTH by MONTH: Verses for Children. With 12 Original

Illustrations by T. Pym.

W. WELLS GARDNER, 2, Paternoster-buildings, London.

MORRIS & COMPANY believe there is a mistaken idea that they have given up the production of **STAINED GLASS WINDOWS.** They beg, therefore, to announce that they are ready to accept Commissions for Painted Windows in Churches or other buildings, excepting only such as can be considered **Monuments of Ancient Art.**

26, QUEEN-SQUARE, BLOOMSBURY LONDON, W.C.

FURNISH your HOUSES or APARTMENTS THROUGHOUT on **MOEDER'S HIRE SYSTEM.** The Original, Best, and most Liberal. Cash Prices.

No extra charge for time given.

Illustrated Priced Catalogue, with full particulars of terms, post free. F. MOEDER, 245, 246, 250, Tottenham Court-road; and 19, 20, and 21, Morrell-street, W.C. Established 1862.

F. MOEDER begs to announce that the whole of the above Premises have recently been rebuilt, specially adapted for the Furniture Trade, and now form one of the most commodious Warehouses in the metropolis.

Bed-room Suites, from 4l. 6s. to 20 Guineas.

Drawing-room Suites, from 9l. 9s. to 45 Guineas.

Dining-room Suites, from 7l. 7s. to 40 Guineas.

And all other Goods in great variety.

F. MOEDER, 245, 246, 250, Tottenham Court-road; and 19, 20, and 21, Morrell-street, W.C. Established 1862.

HEAL & SON'S CATALOGUE OF

BEDSTEADS,

BEDDING,

BEDROOM FURNITURE,

SENT FREE BY POST.

HEAL & SON,

199, 198, 197, 195, TOTTENHAM COURT-ROAD, LONDON, W.

WILLIAM S. BURTON, 39, OXFORD-STREET, W., &c. &c.

TABLE CUTLERY.

The Blades are all of the Finest Steel.

	Table.	Desert.	Barbers per Pair.
3-inch Ivory Handles per doz.	£. d.	£. d.	£. d.
3-inch do. do.	18 6	9 6	6 6
3-inch do. do.	16 6	12 0	6 6
3-inch do. do.	15 6	13 6	6 6
3-inch do. do.	21 0	16 6	7 6
4-inch do. do.	24 0	15 0	7 6
4-inch do. do.	22 0	21 0	9 6
4-inch extra large do.	16 0	26 0	10 6
4-inch do. African do.	10 0	31 0	15 6
4-inch Silver Blades do.	40 0	31 0	15 6
4-inch Silver Blades do.	44 0	35 0	—
4-inch Electro-Silver Handles do.	53 0	19 0	7 6

BATHS and TOILET WARE.

Sponge Baths, Best make	£s. 3d.	to	£s.
do. do.	12s.	to	15s.
Plunge do. do.	14s.	to	25s.
Rip do. do.	16s.	to	35s. 6d.
Travelling do. do.	17s.	to	44s.
Gas Furnace do. do.	130s.	to	240s.
Travelling Trunks do. do.	13s. 6d.	to	26s.
Toilet Ware, Bath Can and Pail	15s. 6d.	to	40s.
LAMPS.—Kerosene, Duplex, Moderator, and others, 2s. 6d. to 250s.			
LUXOLÉUM.—A safe and inodorous Oil. Half-gallon capuled tins, 1s. 3d.; in drums of 5 gallons and upwards, 2s. per gallon.			
COLZA OIL.—Best French, 2s. per gallon.			

WILLIAM S. BURTON, General Furnishing Ironmonger, by appointment, to H.R.H. the Prince of Wales. Catalogues, containing 850 Illustrations, post free.

395, OXFORD-STREET, W.

MARKS, DURLACHER BROTHERS, call particular attention to their fine COLLECTION of BLUE and WHITE MANKIN, ENAMELLED ORIENTAL PORCELAIN, Cordova Stamped Leather, Antique Stuffs, Furniture, Interior Fittings, and several Articles of Decoration.

395, OXFORD-STREET, W.

MARKS, DURLACHER BROTHERS guarantee every object sold by them, and are open to purchase genuine Works of Art of every description.

NO CHARGE FOR STAMPING IN COLOURS BY MACHINERY.

JENNER & KNEWSTUB, HERALDIC STATIONERS and ENGRAVERS, beg to call attention to their superb Specimens of ILLUMINATING RELIEF STAMPING and DIE SINKING, combining the perfection of work with the most moderate price; also to their new mode of Stamping in Colours (by machinery, WITHOUT CHARGE), in quantities of not less than Two Reams and 1,000 Envelopes. To Clubs, Public Companies, and large consumers generally, an immense saving is thus effected. All kinds of stationery at the most moderate prices. Cash discount 10 per cent. **JENNER & KNEWSTUB, to the Queen, 33, St. James's-street, and 66, Jermyn-street, S.W.**

E. LAZENBY & SON'S PICKLES, SAUCES, and CONDIMENTS.—E. LAZENBY & SON, Sole Proprietors of the celebrated Receipts, and Manufacturers of the PICKLES, SAUCES, and CONDIMENTS so long and favourably distinguished by their name, beg to remind the Public that every article prepared by them is guaranteed as entirely Unadulterated.—30, Wigmore-street, Cavendish-square (late 6, Edwards-street, Portman-square); and 15, Trinity-street, London, S.E.

HARVEY'S SAUCE.—CAUTION.—The admirers of this celebrated Sauce are particularly requested to observe that each Bottle, prepared by E. LAZENBY & SON, bears the label used so many years, signed "Elizabeth Lazenby."

PAINLESS DENTISTRY.

Mr. G. H. JONES, Surgeon Dentist, 57, GREAT RUSSELL-STREET, LONDON (Immediately opposite the British Museum). Has obtained Her Majesty's Royal Letters Patent for his perfectly Painless System of adapting

(Prize Medal, London and Paris)

ARTIFICIAL TEETH by ATMOSPHERIC PRESSURE.

Pamphlet Gratis and post free.

DINNEFORD'S MAGNESIA.

The Medical Profession for over Forty Years have approved of this Pure Solution as the best remedy for ACIDITY of the STOMACH, HEARTBURN, HEAD-ACHE, GOUT, and INDIGESTION; and as the safest and most efficacious for Delicate Constitutions, Ladies, Children, and Infants.

DINNEFORD'S MAGNESIA.

"OLD DR. JACOB TOWNSEND'S" SARSA-PARILLA, the Blood Purifier.—This Medicine has a singular influence upon the Blood, which it enriches and purifies. It removes all Pimples and Blotches, Purifies the system, and acts like a charm. As a sustaining and purifying Tonic it is invaluable, and highly recommended in long standing cases of Indigestion, Flatulence, Colic, Scouria, Gout, Dropsy, and Wastus of Flesh. Sold by all Druggists. Caution.—Get the red and blue wrapper, with the Doctor's head in the centre. No other genuine. In bottles, 2s. 6d., 4s. 6d., 7s. 6d., 11s.

MESSRS. RIVINGTON'S NEW LIST.

3 vols. with Maps, &c., demy 4to.

The ANNOTATED BIBLE; being a Household Commentary upon the Holy Scriptures, comprehending the Results of Modern Discovery and Criticism. By the Rev. JOHN HENRY BLUNT, M.A. F.S.A., Editor of 'The Annotated Book of Common Prayer,' 'The Dictionary of Theology,' &c.

VOL. I. (868 pages).—Containing the GENERAL INTRODUCTION, with Text and Annotations on the Books from GENESIS to ESTHER. 31s. 6d.

VOL. II. (720 pages).—Completing the OLD TESTAMENT and APOCRYPHA. 31s. 6d.

VOL. III.—Containing the NEW TESTAMENT and GENERAL INDEX. [In the press.]

8vo. 14s.

The MICROSCOPE of the NEW TESTAMENT. By the late WILLIAM SEWELL, D.D., formerly Fellow of Exeter College, some time Professor of Moral Philosophy in the University of Oxford, and Whitehall Preacher. Edited by the Rev. W. J. CRICHTON, M.A.

Crown 8vo. 4s. 6d.

SHORT NOTES on the GREEK TEXT of the ACTS of the APOSTLES. By J. HAMBLIN SMITH, M.A., of Gonville and Caius College, late Lecturer in Classics at St. Peter's College, Cambridge.

8vo. 21s.

GENESIS. With Notes. (The Hebrew Text with Literal Translation.) By the Rev. G. V. GARLAND, M.A., late Vicar of Aslacton, Norfolk.

Third Edition, small 8vo. 3s. 6d.

A CATECHISM on GOSPEL HISTORY, inculcating Church Doctrine. By the late SAMUEL KETTLEWELL, M.A., late Vicar of S. Mark's, Leeds.

Second Edition, Revised, crown 8vo. 7s. 6d.

RUDIMENTS of THEOLOGY: a First Book for Students. By JOHN PILKINGTON NORRIS, B.D., Canon of Bristol, Vicar of St. Mary Redcliffe, Bristol, and Examining Chaplain to the Bishop of Manchester; Author of 'Key to the Four Gospels,' 'Key to the Acts of the Apostles,' &c.

Second Edition, 8vo. 10s. 6d.

RULING IDEAS in EARLY AGES, and their RELATION to OLD TESTAMENT FAITH. Lectures delivered to Graduates of the University of Oxford. By J. B. MOZLEY, D.D., late Canon of Christ Church, and Regius Professor of Divinity in the University of Oxford.

Crown 8vo. 5s.

The THEORY of DEVELOPMENT: a Criticism Reprinted from the *Christian Remembrancer*, January, 1847. By J. B. MOZLEY, D.D., late Canon of Christ Church, and Regius Professor of Divinity in the University of Oxford.

2 vols. 8vo. 24s.

ESSAYS: Historical and Theological. By J. B. MOZLEY, D.D., late Canon of Christ Church, and Regius Professor of Divinity in the University of Oxford.

Crown 8vo. 3s. 6d.; or in paper cover, 3s.

The PRINCIPLES of CATHOLIC REFORM; or, the Harmony of Catholicism and Civilization. Conferences of 1878 in the Cirque d'Hiver, Paris. By HYACINTHE LOYSON, Priest. Translated by Lady DURAND.

New Edition, 8vo. 12s.

APOSTOLICAL SUCCESSION in the CHURCH of ENGLAND. By ARTHUR W. HADDAN, B.D., Rector of Barton-on-the-Heath, late Fellow of Trinity College, Oxford.

8vo. 10s. 6d.

An EIRENICON of the EIGHTEENTH CENTURY. Proposal for a Catholic Communion. By a MINISTER of the CHURCH of ENGLAND. New Edition, with Introduction, Appendices, and Notes. Edited by HENRY NUTCOMBE OXENHAM, M.A.

Third Edition, Revised and Enlarged, royal 8vo. 12s.

The PRIEST to the ALTAR; or, Aids to the Devout Celebration of the Holy Communion, chiefly after the Ancient English Use of Sarum.

Crown 8vo. 5s.

SELECTION, ADAPTED to the SEASONS of the Ecclesiastical Year, from the 'Parochial and Plain Sermons' of JOHN HENRY NEWMAN, B.D., some time Vicar of St. Mary's, Oxford. Edited by the Rev. W. J. COPELAND, B.D., Rector of Farnham, Essex.

16mo. 2s. 6d.

For DAYS and YEARS: a Book containing a Text, Short Reading, and Hymn for Every Day in the Church's Year. Selected by H. L. SIDNEY LEAR.

Printed on Dutch hand-made paper, square 16mo. 3s. 6d.

A SELECTION FROM PASCAL'S THOUGHTS. Translated by H. L. SIDNEY LEAR.

Crown 8vo. 2s.

The CHURCH in the FAMILY: a Manual of Household Devotions arranged for a Week. By the Rev. ROBERT H. WALKER, M.A., Wadham College, Oxford.

Second Edition, 18mo. 1s.

An EASY GUIDE to DOCTRINE and PRAYER. By HENRY A. JEFFREYS, M.A., Incumbent of Hawhurst, Kent, Student of Christ Church, Oxford, Hon. Canon of Canterbury Cathedral, and Rural Dean.

Crown 16mo. 2s. 6d.

The GUIDE of LIFE: a Manual of Prayers for Women; with the Office of the Holy Communion, and Devotions. By C. E. SKINNER. Edited by the Rev. JOHN HEWETT, Vicar of Babbacombe, Devon.

Crown 8vo. 3s.

SUNDAY EVENINGS in the FAMILY. Being Expositions of the Gospels and Articles of the Church of England.

Small 8vo. 2s. 6d.

An INTRODUCTION to the STUDY of PAINTED GLASS. By A. A.

Crown 8vo. 1s. 6d.

The TESTIMONY of the STARS to TRUTHS REVEALED in the BIBLE. Abridged from the late Miss FRANCES ROLLESTON'S 'Mazzaroth; or, the Constellations.' By CAROLINE DENT.

Imperial 16mo. 3s. 6d.

A REVERIE, and Other Poems. By H. A. FENTON, M.A.

RIVINGTONS, WATERLOO-PLACE, LONDON; OXFORD, and CAMBRIDGE.

Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, 20, Wellington-street, Strand, London, W.C.

Printed by E. J. FRANCIS & Co. Took's-court, Chancery-lane E.C.; and Published by JOHN FRAWLEY, at No. 20, Wellington-street, Strand, W.C.

Agents: for SCOTLAND, Messrs. Bell & Bradburn, and Mr. John Menzies, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, May 3, 1879.